EXPLORE A **WARM & COZY AUTUMN** COLOR PALETTE

Autumn 2015
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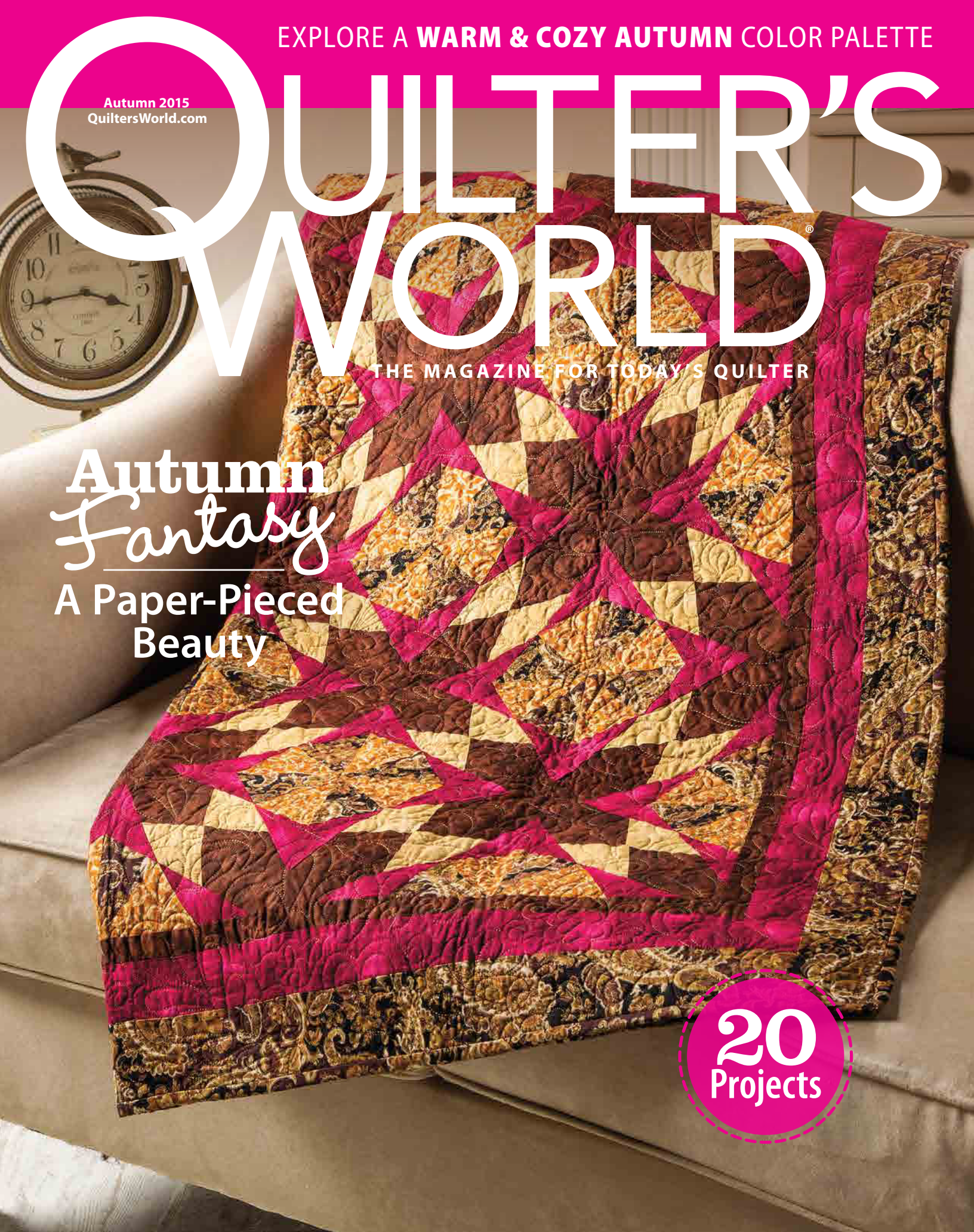
THE MAGAZINE FOR TODAY'S QUILTER



Autumn Fantasy

A Paper-Pieced Beauty

20 Projects

1 new fabric collection

1 Dual Feed for easy piecing

1 B 770 QE with BERNINA Stitch Regulator

6 weeks until the quilt show

1 little kitty who found a new bed

Tula Pink

TULA PINK
US QUILT ARTIST AND FABRIC DESIGNER, FOR BERNINA

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QUILTER'S WORLD®

Autumn 2015 Volume 37, No. 3

Warm & Cozy

Quilts to warm the heart and soul.

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Add a pop of color to your quilt.

16 Harvest Star
Make as a table topper or a wall hanging.

20 Harvest Table Runner
Let your warm-tone scraps work for you.

27 Autumn Nights Bed Runner
The perfect fall accent for your bed.

WEB BONUS AVAILABLE

Look for this icon for easy downloadable templates at **QuiltersWorld.com!**

FABRIC KIT AVAILABLE

Kits are available for purchase for this project.

YOUR QUILT YOUR WAY AVAILABLE

This project has **alternate fabric choices.**

SCRAP-FRIENDLY PROJECT

This project is great for utilizing your **scraps.**

VIDEO AVAILABLE

Video help available at **StitchGuide.com.**

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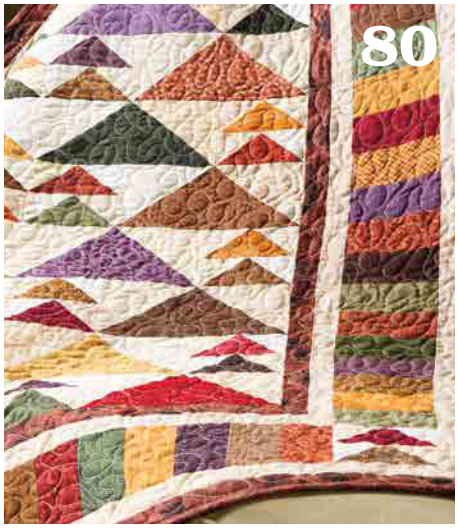

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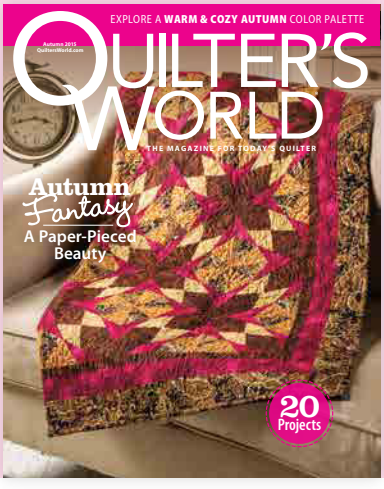

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Editor's Letter

"To create more positive results in your life, replace 'if only' with 'next time.'"

—Author Unknown

Quilting is always changing and improving. It's all about the colors, the fabrics and new ways to make the process better. That's not to say the old ways are bad, but with change comes more opportunities. We live in a changing world, and for quilting to survive, it to must grow and change also.

Pyramids, our Vintage Review & Renew selection for this issue, is a perfect example of how things may change but still remain the same. This pattern was originally published in our fall 1987 issue of *Quilt World Omnibook*. The original used templates; in our updated version the assembly option uses a ruler and rotary-cutting techniques. What a difference in the time required for construction! This one is worth checking out.

This issue has something for everyone. Autumn projects with a sprinkle of early Christmas are all wrapped up with lots of inspiration. We have quilts that are large, medium and small—table runners, wall hangings and panel projects. Several designs have size options. We have every skill level and style you could possibly want, and we have ideas to start your holiday gifts. It's a great collection of projects from some of the best designers. We have autumn-themed, creative and inspirational projects. Some of my personal favorites in this issue are **Autumn Fantasy** on page 10, **Tic-Tac-Toe** on page 100 and **Poinsettias** on page 56.

Mary Buvia, our featured designer for this issue, is well worth reading about, and you'll love her quilts. She is an exceptionally talented award-winning quilter.

Life is all about choices, trials, errors and more opportunities. So is quilting. Learn from each experience and take that knowledge to the next project. Don't be afraid to try new and exciting techniques.

Enjoy!

Carolyn

Carolyn S. Vagts,
editor

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Irish Eyes for Ryan

My son Ryan asked if I would make an Irish Chain quilt for him, but when I saw the Irish Eyes pattern by Leanna Spanner in the *Quilter's World* summer 2013 issue, I knew that was the one I wanted to make. I worked on the quilt for a long time, but finally finished it the day before Ryan was to leave for San Diego to go to school. Love the quilt and your magazine!

Robin
VIA THE INTERNET

What a wonderful send-off to a new and exciting life adventure! I'm sure this lovely quilt will keep Ryan warm and let him know he is loved always. —Carolyn

Whirling Hexagons

When I read Carolyn Vagts's Whirling Hexagons article in The Vintage Review & Renew section of the *Quilter's World* spring 2015 issue, I knew I had to give it a try. I went through my stash and made each hexagon with a different fabric. I can't wait to see what other "old" patterns Carolyn finds for upcoming issues.

Jeanne
VIA THE INTERNET

Wow! That looks great. I'm glad you are enjoying this new feature. I have some great vintage updates coming in the next couple of issues. Let me know what you think. —Carolyn

Quilting to Comfort

My wife, Sandy, has been a breast-cancer survivor now for four years. Because October is Breast Cancer Awareness month, I thought it would be appropriate to show off her talent. Sandy took up quilting when she retired after teaching for 35 years. It was the same year she retired that she found out she had breast cancer. Since her recovery she has made many beautiful quilts for special people in her life. This is just one of the quilts she has made.

Larry
VIA THE INTERNET

Thank you, Larry, for sharing. It's so nice to know she has someone who appreciates her. Lovely quilt. —Carolyn

Letters to the editor should be sent via email to Editor@QuiltersWorld.com or through our website at QuiltersWorld.com. They can also be mailed to *Quilter's World* Editor, 306 East Parr Road, Berne, IN 46711. All correspondence becomes the property of *Quilter's World* and may be edited for length and/or clarity.

Favorite Finds

FROM THE EDITORS

Editor Carolyn S. Vagts and Managing Editor Barb Sprunger share their views on products that are available for quilters. Please check AnniesCraftStore.com or your local quilt shop for products. If you can't find a product, contact the manufacturer directly to find a shop in your area.

Pedal Mat

Stop chasing your foot pedal while at the sewing machine by placing the Pedal Mat under your foot pedal to keep it in place. The 6½" x 10" Pedal Mat is made of a soft, grab-tight material that will make sure your pedal stays in place. A simple idea, this nonslip mat works well on all floor surfaces and is washable.

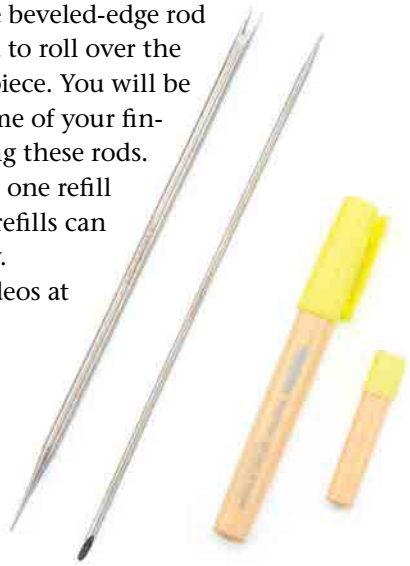
Mountain Glory Quilting, suggested retail $9.95

GO! BIG Electric Fabric Cutter Starter Set

Now you can cut perfect shapes at the press of a button with the GO! BIG Electric Fabric Cutter. GO! BIG's electric function maximizes efficiency and alleviates hand and arm strain. It accurately cuts up to six layers of cotton fabrics at one time and enables you to cut two dies that are 6" wide or less at the same time. This portable cutter is compatible with 150 GO! dies, weighs 23 pounds and is approximately 19" x 19" x 6" open and 19" x 6" x 11" closed. The starter set includes the GO! BIG Electric Fabric Cutter, the GO! Flying Geese Die, a 6" x 12" cutting mat, and a 20-page pattern booklet which includes five flying geese designs. AccuQuilt, suggested retail $499.99

Apliquick Rods & Glue Stick

Learn the fast and easy way for perfect results in patchwork appliqué with Apliquick Rods. This handy pair of 7¾" sticks has four different ends to aid in the appliqué process. Apply Apliquick Glue Stick on a small portion of the edge of the stabilizer and hold the pronged-edge rod in your non-dominant hand to hold down the piece you are working on. Use the beveled-edge rod in your dominant hand to roll over the fabric to finish off the piece. You will be pleased with the outcome of your finished project when using these rods. Each glue stick includes one refill and a package of three refills can be purchased separately.



See instructional videos at AnniesCraftStore.com.

Available at Annie's, Apliquick Rods, $39.99; Apliquick Glue Stick, $9.99–$12.99, AnniesCraftStore.com

Hold It Precision Stiletto & Hot Hemmer

Here's a unique stiletto to use with your sewing machine and on your ironing board. The Hold It Precision Stiletto has a curved pointed tip on one end to help guide your fabric as you sew, and a silicone tip that is perfect when working near a hot iron while pressing. The Hot Hemmer allows you to press straight and curved hems, as well as interior and mitered corners without using pins. The heat-resistant hemmer allows you to iron directly on the ruler for accuracy. The stiletto and hemmer work well together as you press hems quickly and easily.

See instructional videos at AnniesCraftStore.com.

Available at Annie's, Hot Hemmer, $17.99; Hold It Precision Stiletto, $12.99, AnniesCraftStore.com

Oxford & Wells Premium Ironing Starch

A lot of time and care goes into every quilt project you complete. Make sure your quilt looks professional and sleek by using Oxford & Wells Premium Ironing Starch. This non-aerosol spray is designed to give the perfect starch to fabric without making it too stiff or showing any flakes or streaks. This spray starch will become your newest best friend in finishing your project.

Available at Annie's, Oxford & Wells Premium Ironing Starch 12-ounce spray bottle, $4.99, AnniesCraftStore.com

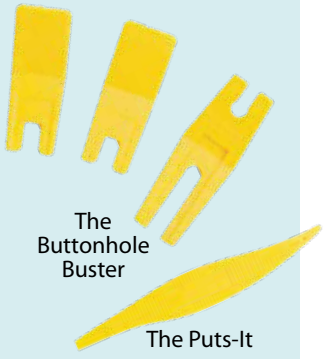
Christmas All Through the House

By Chris Malone

Just looking through this book will put a smile on your face. You'll delight in friendly owls, trees, snowmen and, of course, Santa. The 21 Christmas designs, each with a whimsical twist, will warm your home with a holiday glow. A nice variety of projects is included in this book—a sampler quilt, ornaments, a mantel scarf, mug rugs, tea towels, a table set and more. Your finished projects will make wonderful gifts or keepsakes for years to come. Lots of tips and tricks for appliquéing are included throughout these pages. Templates are printed on an insert given in the book.

Annie's (2015) $14.99, 48 pages, paperback, AnniesCraftStore.com

The Hump Jumper, The Puts-It & The Buttonhole Buster



Here are several helpful sewing gadgets by SN Designs Co. that you will want to purchase. The Hump Jumper solves the frustration of stitching over the "hump" and eliminates skipped stitches, stitches of uneven length and broken needles while stitching over thick fabrics such as denim. The Hump Jumper is packaged with two jumpers in two thicknesses: 1/16" for sheer fabrics and 1/8" for fabrics like denim.

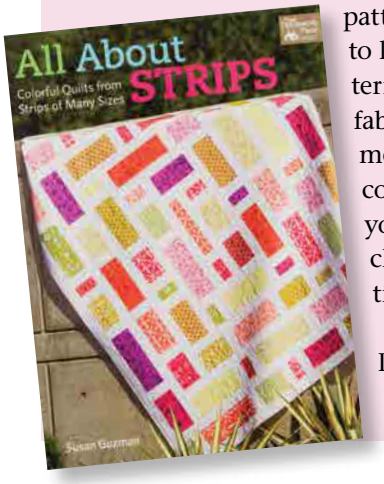
The Puts-It is a handy tool that can be a third hand for quilters to use. The curved and blunt tip will help you to keep fabric in place as you sew and is perfect for stuffing small items; the tapered needle hole is ideal for inserting machine needles. The Buttonhole Buster helps to sew buttonholes in awkward places such as collar bands, waistbands and bulky fabrics. It adapts to either a general-purpose or a buttonhole foot 5/8" wide and features a keyhole opening for sewing button shanks.

Available at Annie's, The Hump Jumper, $5.99; The Puts-It, $3.99; and The Buttonhole Buster, $3.99, AnniesCraftStore.com

All About Strips

By Susan Guzman

Explore new possibilities with designs featuring strips of fabric collections ranging in widths from 1½" to 10½". Take inspiration from the author's insights on color, pattern and scale as you experiment to discover your own unique style. Included are 15 versatile patterns in sizes from throws to king-size quilts. Each pattern includes specific tips for fabric selection and placement; choose fabric with confidence. Cut strips from your personal stash or purchase precut fabric collections—you choose.



Martingale That Patchwork Place (2015), $24.99, 80 pages, paperback

Vineyard Quilt Mysteries

Do you enjoy solving mysteries? Annie's has created a new mystery fiction series especially for clever quilters like you!

Former antiquities bounty hunter Julie Ellis is on the run trying to stay one step ahead of her past. She accepts a position as manager of the Quilt Haus Inn in Missouri wine country, thinking it the perfect place to keep a low profile and embark on a less dangerous career path. But she soon discovers that the charming town of Straussberg harbors secrets and dangers of its own. It's not long before Julie is solving the mysteries that touch the lives of the people she meets!

Buy the first two books in the series, *Threads of Deceit* and *Pattern of Betrayal* now at AnniesCraftStore.com. Each book includes a free wine country quilting pattern!

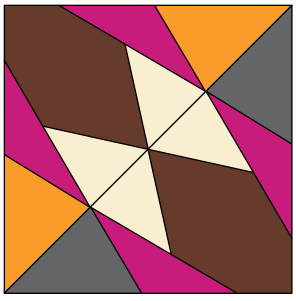
Annie's (2015): *Threads of Deceit*, $7.99, 224 pages, paperback; *Pattern of Betrayal*, $7.99, 216 pages, paperback, AnniesCraftStore.com

DESIGNED & QUILTED BY FLORENCE HARSCHE OF FLORENCE'S CREATIONS

Autumn Fantasy

Rich autumn colors with a pop of fuchsia or rose make a stunning combination in this paper-pieced quilt.

SPECIFICATIONS
Skill Level: Intermediate
Quilt Size: 57" x 57"
Block Size: 7½" x 7½" finished
Number of Blocks: 36



Autumn Fantasy
7½" x 7½" Finished Block
Make 36

MATERIALS

- 1⅛ yards tan/rust metallic print
- 1⅝ yards tan tonal
- 2⅛ yards dark brown tonal
- 2⅜ yards black paisley print
- 2⅔ yards fuchsia tonal
- Backing to size
- Batting to size
- Thread
- Basic sewing tools and supplies

CUTTING

Prepare paper-piecing patterns as per instructions and the Paper Piecing sidebar on page 14.

From tan/rust metallic print:

- Cut 8 (4½" by fabric width) strips.
  Subcut strips into 72 (4" x 4½") rectangles for pieces 6 and 7.

From tan tonal:

- Cut 15 (3" by fabric width) strips.
  Subcut strips into 144 (3" x 4") rectangles for pieces 2 and 3.

From dark brown tonal:

- Cut 8 (6½" by fabric width) strips.
  Subcut strips into 72 (4" x 6½") rectangles for piece 1.
- Cut 7 (1½" by fabric width) A strips.

From black paisley print:

- Cut 8 (4½" by fabric width) strips.
  Subcut strips into 72 (4" x 4½") rectangles for pieces 6 and 7.
- Cut 7 (3½" by fabric width) C strips.
- Cut 6 (2¼" by fabric width) binding strips.

From fuchsia tonal:

- Cut 12 (5½" by fabric width) strips.
  Subcut strips into 144 (3" x 5½") rectangles for pieces 4 and 5.
- Cut 7 (2½" by fabric width) B strips.

COMPLETING THE BLOCKS

1. Prepare 36 paper-pieced black paisley halves with black paisley 6/7 pieces and 36 tan/rust halves with tan/rust 6/7 pieces referring to pattern and Paper Piecing on page 14 and Figure 1.

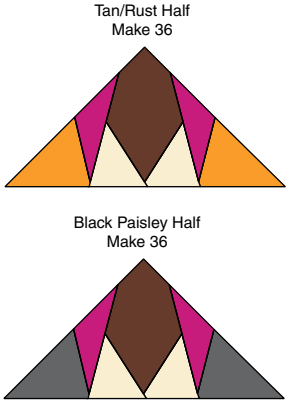


Figure 1

2. Select and join one each black paisley and tan/rust half to complete one Autumn Fantasy block as shown in Figure 2; press.

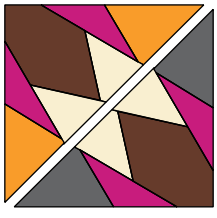


Figure 2

3. Repeat step 2 to complete a total of 36 Autumn Fantasy blocks.

COMPLETING THE QUILT

Refer to the Assembly Diagram for block and border placement.

1. Arrange and join six Autumn Fantasy blocks to make a row; press. Repeat to make a total of six rows.

2. Join the rows to complete the quilt center.

3. Join the A strips on the short ends to make a long strip; press. Subcut strip into four 63" A strips.

4. Repeat step 3 to make four each 63" B and C strips.

5. Sew an A strip to a B strip to a C strip to make a border strip; press. Repeat to make a total of four border strips.

6. Center and sew a strip to each side of the quilt center, stopping stitching ¼" from each corner of the quilt center.

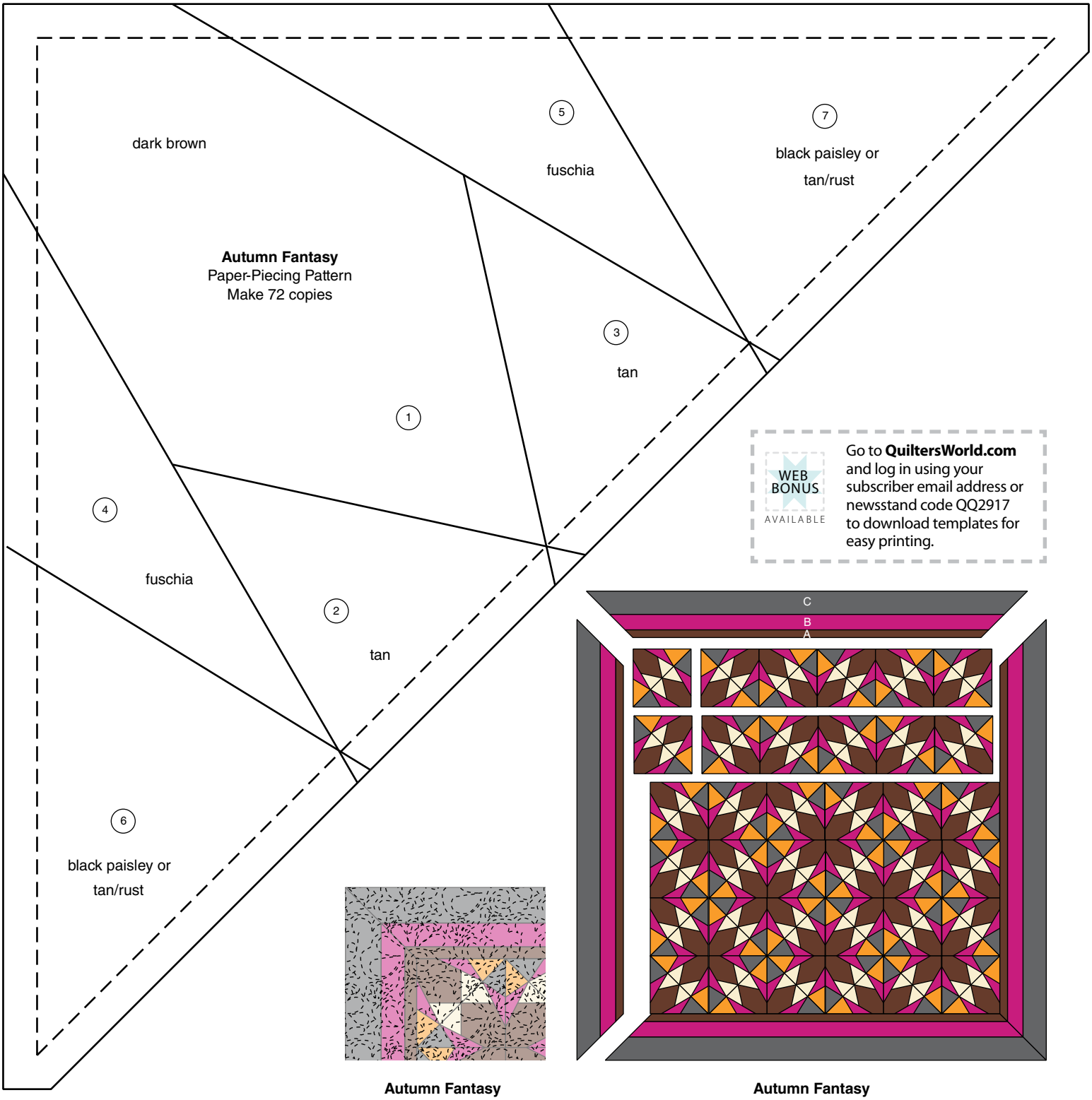
7. Miter corner seams to complete the quilt top referring to Quilting Basics on page 110.

8. Create a quilt sandwich referring to Quilting Basics on page 110.

9. Quilt as desired.

10. Bind referring to Quilting Basics on page 110 to finish. **QW**

AUTUMN FANTASY TEMPLATE



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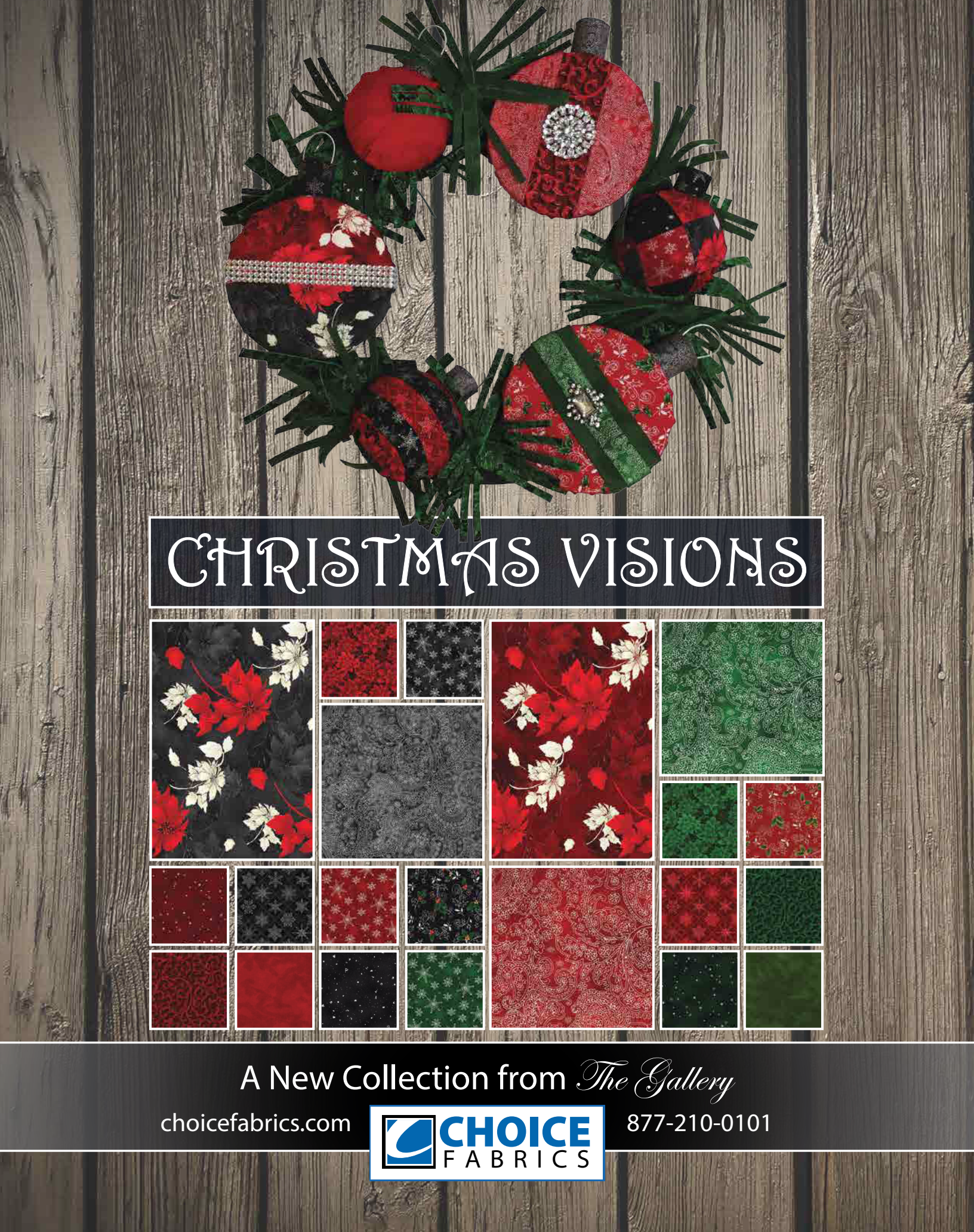
Autumn Fantasy
Quilting Diagram

Autumn Fantasy
Assembly Diagram 57" x 57"



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Paper Piecing

One of the oldest quilting techniques, paper piecing allows a quilter to make blocks with odd-shaped and/or small pieces. The paper is carefully removed when the block is completed. The following instructions are for one type of paper-piecing technique; refer to a comprehensive quilting guide for other types of paper piecing.

1. Make same-size photocopies of the paper-piecing pattern given as directed on the pattern. There are several choices in regular papers as well as water-soluble papers that can be used, which are available at your local office-supply store, quilt shop or online.

2. Cut out the patterns leaving a margin around the outside bold lines as shown in Figure A. All patterns are reversed on the paper copies. Pattern color choices can be written in each numbered space on the marked side of each copy.

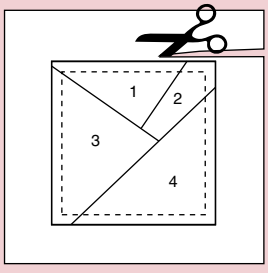

Figure A

3. When cutting fabric for paper piecing, the pieces do not have to be the exact size and shape of the area to be covered. Cut fabric pieces the general shape and ¼"–½" larger than the design area to be covered. This makes paper-piecing a good way to use up scraps.

4. With the printed side of the pattern facing you, fold along each line of the pattern as shown in Figure B, creasing the stitching lines. This will help in trimming the fabric seam allowances and in removing the paper when you are finished stitching.

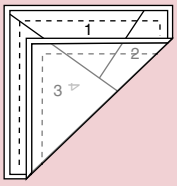

Figure B

5. Turn the paper pattern over with the unmarked side facing you and position fabric indicated on pattern right side up over the space marked 1. Hold the paper up to a window or over a light box to make sure that the fabric overlaps all sides of space 1 at least ¼" as shown in Figure C from the printed side of the pattern. Pin to hold fabric in place. ***Note:*** *You can also use a light touch of glue stick. Too much glue will make the paper difficult to remove.*

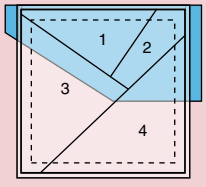

Figure C

6. Turn the paper over with the right side of the paper facing you, and fold the paper along the lines between sections 1 and 2. Trim fabric to about ¼" from the folded edge as shown in Figure D.

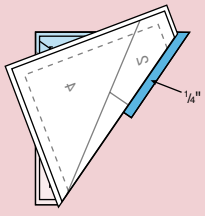

Figure D

7. Place the second fabric indicated right sides together with first piece. Fabric edges should be even along line between spaces 1 and 2 as shown in Figure E. Fold fabric over and check to see if second fabric piece will cover space 2.

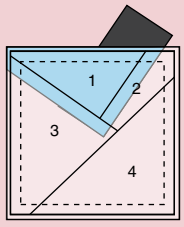

Figure E

8. With the right side of the paper facing you, hold fabric pieces together and stitch along the line between spaces 1 and 2 as shown in Figure F using a very small stitch length (18–20 stitches per inch). ***Note:*** *Using a smaller stitch length will make removing paper easier because it creates a tear line at the seam.* Always begin and end seam by sewing two to three stitches beyond the line. You do not need to backstitch. When the beginning of the seam is at the edge of the pattern, start sewing at the solid outside line of the pattern.

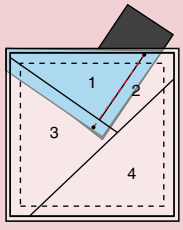

Figure F

9. Turn the pattern over, flip the second fabric back and finger-press as shown in Figure G.

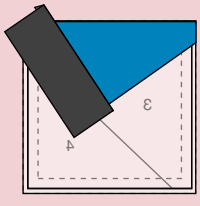

Figure G

10. Continue trimming and sewing pieces in numerical order until the pattern is completely covered. Make sure pieces along the outer edge extend past the solid line to allow for a ¼" seam allowance as shown in Figure H.

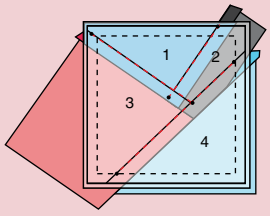

Figure H

11. When the whole block is sewn, press the block and trim all excess fabric from the block along the outside-edge solid line of paper pattern as shown in Figure I.

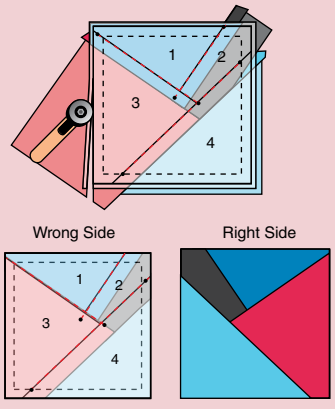

Figure I

12. After stitching blocks together, carefully remove the backing paper from completed blocks and press seams. Or, staystitch ⅛" from the outer edge of the completed block. Carefully remove backing paper and press seams. Then complete quilt top assembly.

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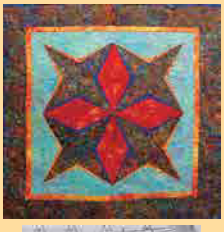

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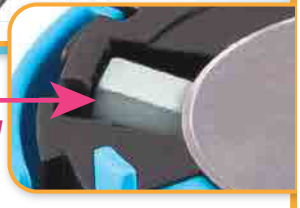

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DESIGNED & QUILTED BY TRICIA LYNN MALONEY

Harvest Star

Make this quilt into a table topper or a wall hanging. It's your choice.

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: 41" x 41"

MATERIALS

- 1 fat eighth each blue tonal, small acorn print and orange leaf print*
- 1 fat quarter each green and orange textures and orange tree print*
- ⅔ yard brown texture*
- ⅔ yard cream tonal*
- ⅞ yard cream leaf print*
- Backing to size
- Batting to size*
- Thread
- Basic sewing tools and supplies

Happy Harvest fabric collection by Riley Blake; Quilters 80/20 batting by Fairfield used to make sample.

CUTTING

From blue tonal:

- Cut 1 (4¼" x 20") strip.
  Subcut strip into 4 (4¼") squares. Cut each square in half on 1 diagonal to make 8 A triangles.

From small acorn print:

- Cut 2 (2½" x 20") strips.
  Subcut strips into 14 (2½") K squares.

From orange leaf print:

- Cut 2 (2½" x 20") strips.
  Subcut strips into 11 (2½") K squares.

From green texture:

- Cut 1 (4¼" x 20") strip.
  Subcut strip into 4 (4¼") squares. Cut each square in half on 1 diagonal to make 8 F triangles.
- Cut 2 (2½" x 20") strips.
  Subcut strips into 11 (2½") K squares.

From orange tree print:

- Cut 2 (4¼"x 20") strips.
  Subcut strips into 6 (4¼") squares. Cut each square in half on 1 diagonal to make 12 B triangles.
- Cut 1 (2½" x 20") strip.
  Subcut strip into 7 (2½") K squares.

From orange texture:

- Cut 1 (8¼" x 20") strip.
  Subcut strip into 2 (8¼") squares. Cut each square on both diagonals to make 8 H triangles.
- Cut 1 (2½" x 20") strip.
  Subcut strip into 7 (2½") K squares.

From brown texture:

- Cut 1 (4¼" by fabric width) strip.
  Subcut strip into 6 (4¼") squares. Cut each square in half on 1 diagonal to make 12 E triangles.
- Cut 1 (2½" by fabric width) strip.
  Subcut strip into 10 (2½") K squares.
- Cut 5 (2¼" by fabric width) binding strips.

From cream tonal:

- Cut 1 (8¼" by fabric width) strip.
  Subcut strip into 2 (8¼") I squares and 4 (5⅛") D squares. Cut each I square on both diagonals to make 8 I triangles.
- Cut 1 (7½" by fabric width) strip.
  Subcut strip into 4 (7½") J squares.
- Cut 1 (4¼" by fabric width) strip.
  Subcut strip into 8 (4¼") squares. Cut each square in half on 1 diagonal to make 16 C triangles.

From cream leaf print:

- Cut 5 (5" by fabric width) strips.
  Trim 2 strips to make 2 (5" x 32½") L strips. Set aside remaining strips for M.

COMPLETING THE QUILT

1. Sew A to B along the diagonal to make an A-B unit as shown in Figure 1; press. Repeat to make a total of four A-B units.

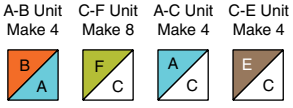


Figure 1

2. Repeat step 1 to make eight C-F units and four each A-C and C-E units, again referring to Figure 1.

3. Join four A-B units as shown in Figure 2 to make the center unit; press.

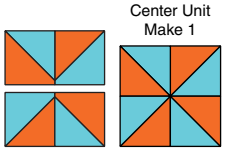


Figure 2

4. Select and join one each C-E and A-C unit, and two C-F units to make a corner unit as shown in Figure 3; press. Repeat to make a total of four corner units.

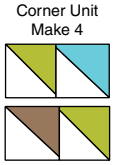


Figure 3

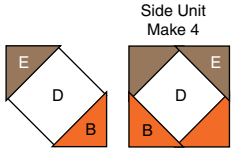


Figure 4

5. Sew two each B and E triangles to D to make a side unit as shown in Figure 4; press. Repeat to make a total of four side units.

“Sometimes I like to start in the center of a quilt with a great block and design my way out to the edge.” —Tricia Lynn Maloney

6. Sew a side unit between two corner units to make a row as shown in Figure 5; press. Repeat to make a second row.

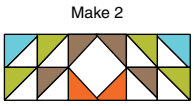


Figure 5

7. Sew the center unit between two side units to make a row as shown in Figure 6; press.

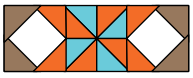


Figure 6

8. Join the rows to complete the star unit as shown in Figure 7; press.

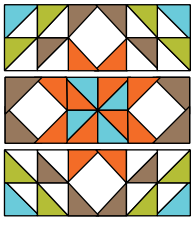


Figure 7

9. Sew I to H as shown in Figure 8; repeat to make four H-I units. Repeat to make four reverse H-I units, again referring to Figure 8.

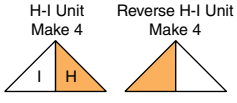


Figure 8

10. Sew an H-I and reverse H-I unit to J to make a corner triangle as shown in Figure 9; press. Repeat to make a total of four corner triangles.

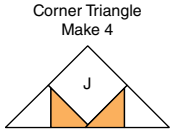


Figure 9

11. Sew a corner triangle to each side of the star unit to complete the quilt center as shown in Figure 10; press.

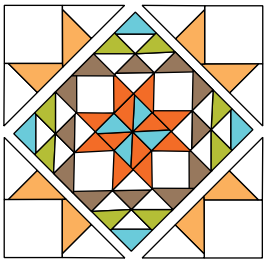


Figure 10

12. Select and join 14 assorted K squares to make two side border strips; press. Sew these strips to opposite sides of the quilt center; press.

13. Select and join 16 assorted K squares, placing a small acorn print square on each end of the pieced strip; press. Repeat to make a second pieced strip. Sew these strips to the top and bottom of the quilt center; press.

14. Sew an L strip to the top and bottom of the quilt center; press.

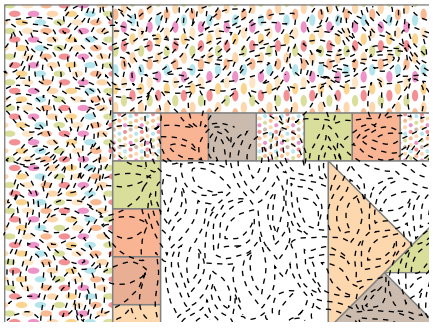
15. Join the M strips on the short ends to make a long strip; press. Subcut strip into two 5" x 41½" M strips.

16. Sew the M strips to opposite sides of the quilt center to complete the quilt top; press.

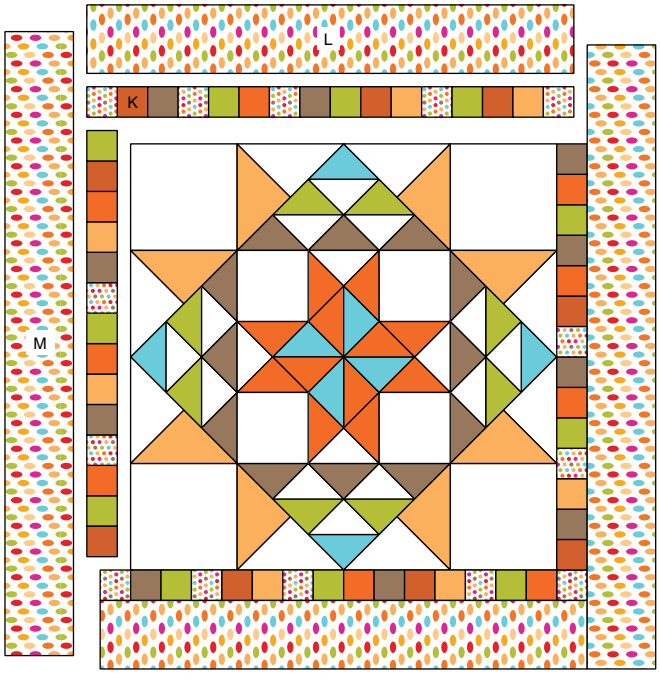
17. Create a quilt sandwich referring to Quilting Basics on page 110.

18. Quilt as desired.

19. Bind referring to Quilting Basics on page 110 to finish. **QW**



Harvest Star
Quilting Diagram



Harvest Star
Assembly Diagram 41" x 41"

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DESIGNED & QUILTED BY DARLENE ZIMMERMAN

Harvest Table Runner

SPECIFICATIONS
Skill Level: Intermediate
Runner Size: Approximately 41" x 11½"

Scrap-Friendly Project

Imagine the statement you can make with your selected scraps, a background fabric and the use of a ruler. Grace your autumn table with a masterpiece.

MATERIALS

- 8 (2" by fabric width) strips assorted autumn-color batiks*
- 22 (2") squares assorted autumn-color batiks*
- ½ yard autumn-color print batik*
- ⅝ yard cream batik*
- Backing to size
- Batting to size
- Thread
- Template material or Joseph's Coat template set*
- Basic sewing tools and supplies

***Batiks from Robert Kaufman; batting from Fairfield; No. 882503 Joseph's Coat template set from EZ Quilting used to make sample.**

CUTTING

Prepare templates for A and B pieces. Cut A pieces from cream batik as directed on pattern and as per instructions. Cut B pieces as directed on pattern. Prepare the circle pieces for hand appliqué as per pattern and referring to Needle-Turn Appliqué on page 24.

From autumn-color print batik:

- Cut 1¼" bias strips to total 140" when joined with diagonal seams for binding.

From cream batik:

- Cut 3 (5½" by fabric width) strips. Cut 24 A pieces from the strips using the A template.

Here's a Tip

Template sets, such as the Joseph's Coat set used to make this runner, make it possible to use a rotary cutter and mat to cut all the pieces, saving time and ensuring accurate cutting.

COMPLETING THE RUNNER

Refer to the Placement Diagram as needed.

1. Select one each A and B piece. Referring to Figure 1, align the tip of the A piece with the tips of the B piece, right sides together with A on top and matching the center notches. Keeping the raw edges together just in front of the needle, ease A around the curve of B while stitching to create an A-B unit. ***Note:*** *If the ends don't meet perfectly, don't worry. This area is covered with the circle appliqué and will not be seen.*

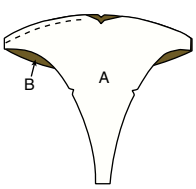


Figure 1

2. Repeat step 1 on the opposite side of A to make a B-A-B unit as shown in Figure 2; finger-press seams toward B.

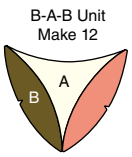


Figure 2

3. Repeat steps 1 and 2 to make a total of 12 B-A-B units.

4. Join three B-A-B units with three A pieces to make a flower unit as shown in Figure 3; finger-press seams toward B. Repeat to make a total of four flower units.

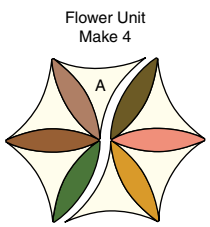


Figure 3

5. Join two flower units with B to make a two-flower unit as shown in Figure 4; finger-press seams toward B.

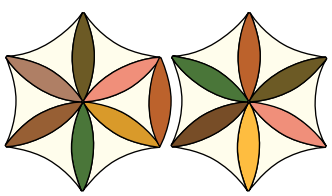


Figure 4

“A collection of fall batiks and an old pattern that was made easy by using the EZ Quilting Joseph’s Coat template set was the inspiration for this quilt. This pattern is perfect for using scraps.” —Darlene Zimmerman

6. Sew B pieces to each A edge of the two-flower unit as in step 1 to complete the center section as shown in Figure 5; finger-press with seams toward B, and then flatten with an iron, using no steam and without moving the iron to avoid stretching.

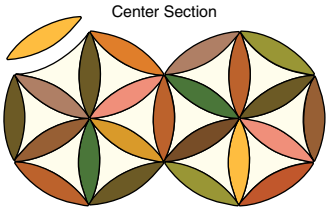


Figure 5

7. Sew a B piece to five outer A edges of each remaining flower unit to complete two end units referring to Figure 6; press as in step 6.

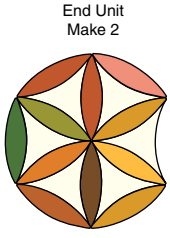


Figure 6

8. Hand-appliqué a circle to the center of each of the end units and the center section units referring to Figure 7 and to Needle-Turn Appliqué on page 24.

Figure 7

9. Sew an end unit to each end of the center section as shown in Figure 8; press as in step 6.

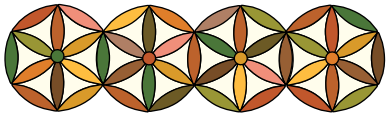


Figure 8

10. Hand-appliqué circles to outer A/B intersections as shown in Figure 9. ***Note:*** *Circles will extend beyond the outer edges of the runner top. They will be trimmed later.*

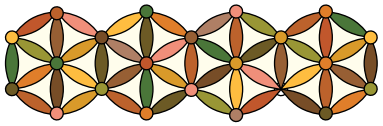


Figure 9

11. Create a quilt sandwich referring to Quilting Basics on page 110.
12. Quilt as desired.
13. After quilting, hand- or machine-baste a scant ¼" around the edge of the runner to hold the layers together and prevent shifting.
14. Press one long edge of the prepared bias binding ¼" to the wrong side.
15. Pin the raw edge of the prepared bias binding to the edge of the runner and stitch around edges using a ¼" seam allowance, easing the binding around the curved edges and pivoting the needle in a "V" on the inner circles as shown in Figure 10. Overlap or join binding ends.

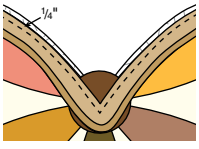


Figure 10

16. Trim away excess batting and circles; clip curves and into the inner angles referring to Figure 11.

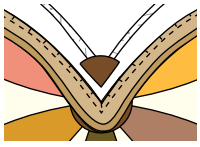
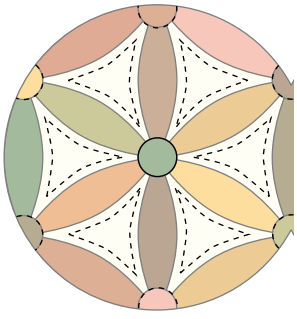


Figure 11

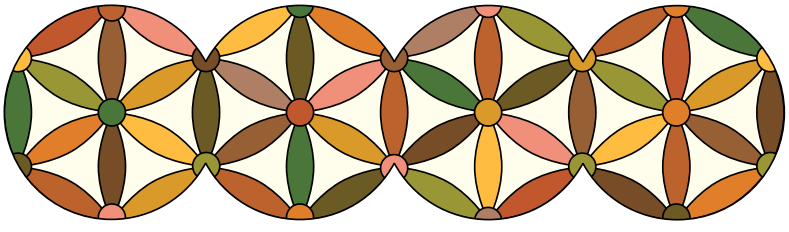
17. Turn the binding to the back side and stitch pressed edge in place to finish. **QW**

Here's a Tip

Sew with triangles on top—no pinning needed! The seam intersections are later covered with appliquéd circles, so perfection is not required.

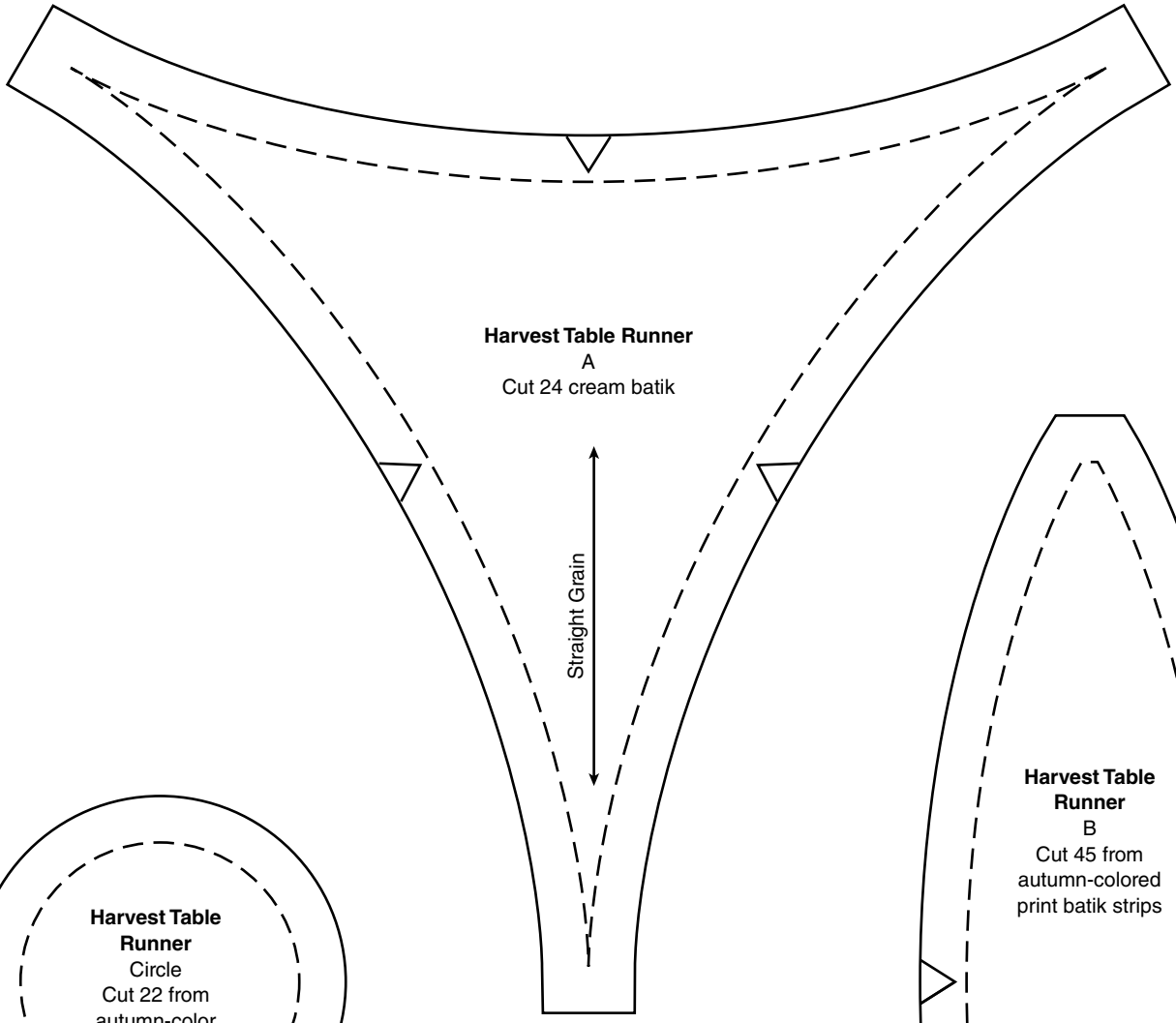


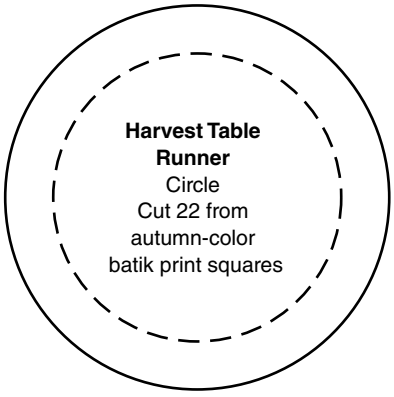
Harvest Table Runner
Quilting Diagram

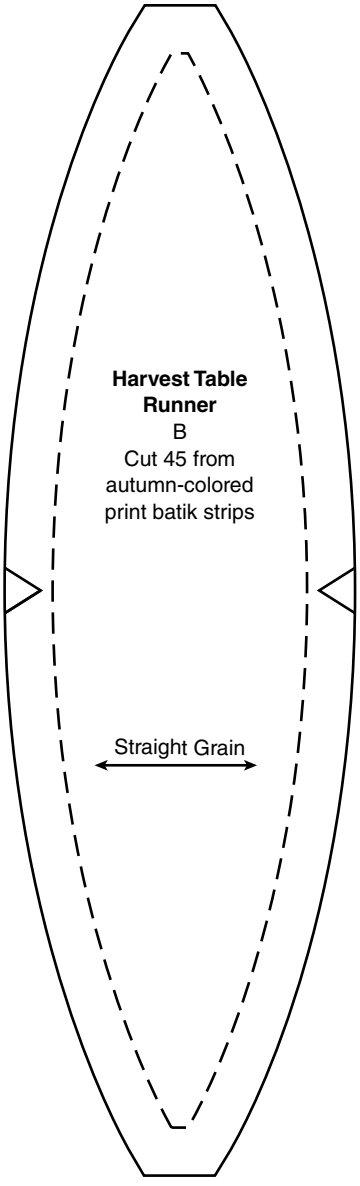


Harvest Table Runner
Placement Diagram Approximately 41" x 11½"

HARVEST TABLE RUNNER TEMPLATES







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Needle-Turn Appliqué

Hand appliqué takes more time than fusible appliqué, but for some people the results are worth the extra time and effort. Here are two popular methods for hand appliqué. Refer to your favorite complete quilting guide for more methods.

FREEZER-PAPER APPLIQUÉ

1. Trace around the finished pattern size (do not include seam allowance on the pattern) on the paper side of a sheet of freezer paper. Reverse the pattern for any directional shapes before tracing (Figure A). Trace the number of pieces needed to complete the project.

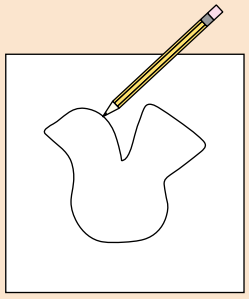

Figure A

2. Cut out the freezer-paper shapes on the traced lines. You can layer, pin and cut three or four layers at a time without sacrificing accuracy.

3. Place and press the freezer-paper shapes with the waxy/shiny side down on the wrong side of the fabric leaving ½" between pieces (Figure B). The freezer-paper waxy/shiny side will stick to the fabric when heated and can be reused several times.

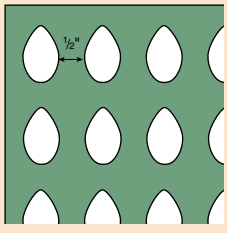

Figure B

4. Cut fabric pieces, leaving a ¼" seam allowance beyond the edge of the freezer-paper shape (Figure C).

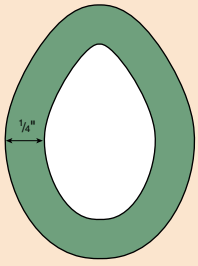

Figure C

5. Clip into curves almost to the paper shape (Figure D). Cut off sharp points ⅛"–¼" beyond the point of the freezer-paper pattern (Figure E). Clip into inside angles almost to the drawn line (Figure F).

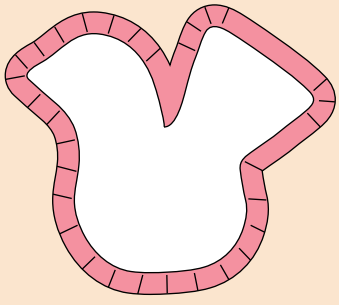

Figure D

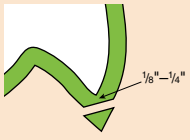

Figure E

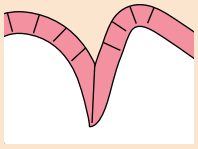

Figure F

6. Fold edges over the freezer paper and iron in place a little section at a time (Figure G). This is easier to accomplish if using a mini iron.

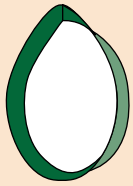

Figure G

7. When edges are smooth, remove freezer paper (Figure H).

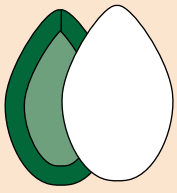

Figure H

8. Position the prepared shape on the background. Blind stitch piece in place using thread to match the fabric, insert a threaded needle into the folded edge and catch a few threads of the background before pulling out (Figure I). Stitches should not show.

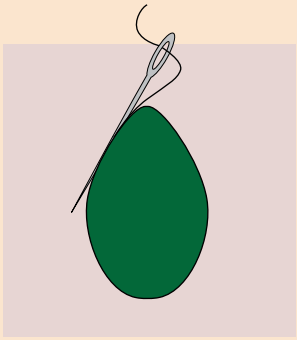

Figure I

TURNED-EDGE APPLIQUÉ

1. Prepare a template for the appliqué shape without seam allowance and trace around shape on the right side of the fabric using a fine-point pencil.

2. Cut out the shape ¼" beyond the marked line. Use thread to match the fabric to machine-stitch on the outside edge of the marked line (Figure J). Clip edges as shown in Figure D.

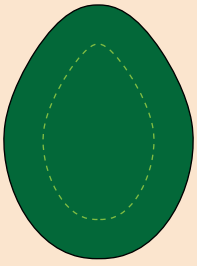

Figure J

3. Pin the cut shape in position on the background.

4. Turn in the fabric edge along the outer edge of the stitched line (Figure K). Blind stitch the piece in place as you turn the edge in a little at a time (Figure L).

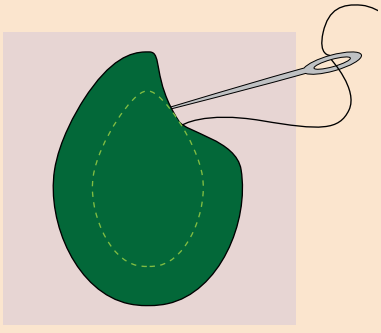

Figure K

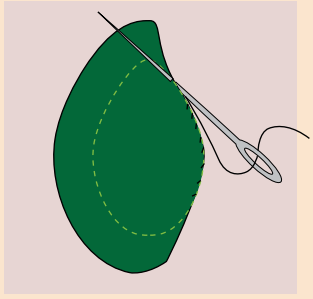

Figure L

Tips

Some quilters use a dab of fabric glue stick to hold the seam allowance in place on the freezer paper. This makes it a little more difficult to remove the freezer paper, but it does make the edges stick down and gives a crisp edge to the shape.

Mylar template plastic may be used instead of freezer paper. The pieces may be used over and over again.

Spray sizing (not spray starch) is another alternative that provides a stiff edge for turning.

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“The colors of fall, the season and the Bear Paw block were all inspiration for this runner. Fall is definitely my favorite time of year. The days are warm, the nights are cool, and the air is crisp. I’m really beginning to love my stash of batik fabrics. So, put together fall-color batiks and one of my favorite blocks, and this is what you get.” —Julie Weaver

DESIGNED & QUILTED BY JULIE WEAVER

Autumn Nights Bed Runner

YOUR QUILT YOUR WAY AVAILABLE

Warm and rich batik prints make this quilt the perfect fall accent to any bedroom.

SPECIFICATIONS
Skill Level: Confident Beginner
Bed Runner Size: 73" x 28"
Block Size: 6" x 6" finished
Number of Blocks: 20

MATERIALS

- ¼ yard green batik
- ⅓ yard rust batik
- ½ yard red/rust batik
- ½ yard cream batik
- ⅝ yard olive green batik
- 1⅜ yards brown batik
- Assorted autumn-color batik scraps to coordinate with other fabrics
- Backing to size
- Batting to size*
- Thread
- Basic sewing tools and supplies

Warm & Natural cotton batting from The Warm Company used to make sample.

CUTTING

From green batik:

- Cut 1 (1½" by fabric width) strip.
  Subcut strip into 20 (1½") B squares.
- Cut 1 (2½" by fabric width) strip.
  Subcut strip into 20 (1½" x 2½") C rectangles.

From rust batik:

- Cut 1 (1½" by fabric width) strip.
  Subcut strip into 20 (1½") A squares.
- Cut 1 (2½" by fabric width) strip.
  Subcut strip into 20 (1½" x 2½") D rectangles.
- Cut 1 (3½" by fabric width) strip.
  Subcut strip into 20 (1½" x 3½") E rectangles.

From red/rust batik:

- Cut 4 (2⅞" by fabric width) strips.
  Subcut strips into 40 (2⅞") H squares.

From cream batik:

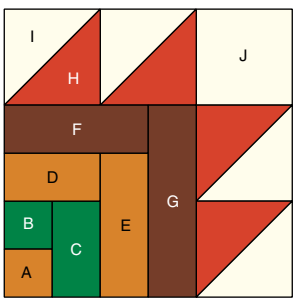
- Cut 4 (2⅞" by fabric width) strips.
  Subcut strips into 40 (2⅞") I squares and 4 (2½") J squares.
- Cut 1 (2½" by fabric width) strip.
  Subcut strip into 16 (2½") J squares (20 total).

From olive green batik:

- Cut 1 (9¾" by fabric width) strip.
  Subcut strip into 4 (9¾") squares. Cut each square on both diagonals to make 16 K triangles. Set aside 2 for another use.
- Cut 1 (5⅛" by fabric width) strip.
  Subcut strip into 2 (5⅛") squares. Cut each square in half on 1 diagonal to make 4 L triangles.

From brown batik:

- Cut 1 (3½" by fabric width) strip.
  Subcut strip into 20 (1½" x 3½") F rectangles.



Bear Paw
6" x 6" Finished Block
Make 20

- Cut 1 (4½" by fabric width) strip.
  Subcut strip into 20 (1½" x 4½") G rectangles.
- Cut 1 (1¾" by fabric width) strip.
  Trim strip to make 2 (1¾" x 19½") N strips.
- Cut 9 (1½" by fabric width) strips.
  Trim 2 strips to make 2 (1½" x 28½") R strips. Set aside remaining strips for M/Q.
- Cut 6 (2¼" by fabric width) binding strips.

From autumn-color batik scraps:

- Cut a total of 62 (2½" x 4") O rectangles from the scraps and remainder of listed fabrics.
- Cut a total of 26 (2½" x 5") P rectangles from the scraps and remainder of listed fabrics.

COMPLETING THE BLOCKS

1. Draw a diagonal line from corner to corner on the wrong side of each I square.

2. Referring to Figure 1, place an I square right sides together with an H square and stitch ¼" on each side of the marked line. Cut apart on the marked line and press open to make two H-I units. Repeat to make a total of 80 H-I units.

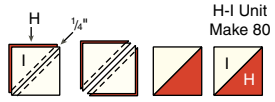


Figure 1

3. To complete one Bear Paw block, select one each A, B, C, D, E, F, G and J piece, and four H-I units.

4. Sew A to B and add C as shown in Figure 2; press.

Figure 2

5. Add D to the B/C side and E to the C/D side as shown in Figure 3; press.

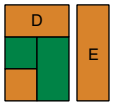


Figure 3

6. Add F to the D/E side and G to the E-F side as shown in Figure 4; press.

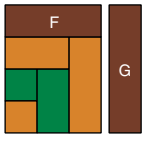


Figure 4

7. Join two H-I units; press. Sew this unit to the G side of the pieced unit as shown in Figure 5; press.

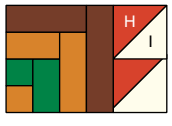


Figure 5

8. Join two H-I units and add J to make an H-I-J unit as shown in Figure 6; press.

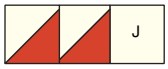


Figure 6

9. Sew the H-I-J unit to the F side of the previously pieced unit to complete one Bear Paw block as shown in Figure 7; press.

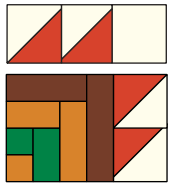


Figure 7

10. Repeat steps 3–9 to complete a total of 20 Bear Paw blocks.

COMPLETING THE BED RUNNER

Refer to the Assembly Diagram for arranging blocks and triangles in diagonal rows and adding border strips.

1. Arrange and join the Bear Paw blocks with the K and L triangles in diagonal rows; press.

2. Join the rows to complete the bed runner center; press.

3. Join the M/Q strips on the short ends to make a long strip; press. Subcut strip into two each 1½" x 60" M strips and 1½" x 71½" Q strips.

4. Sew M strips to opposite long sides and N strips to the short ends of the bed runner center; press.

5. Join 31 O rectangles to make a pieced strip; press. Repeat to make a second pieced strip.

6. Sew a pieced strip to opposite long sides of the bed runner center; press.

7. Join 13 P rectangles to make an end strip; press. Repeat to make a second end strip.

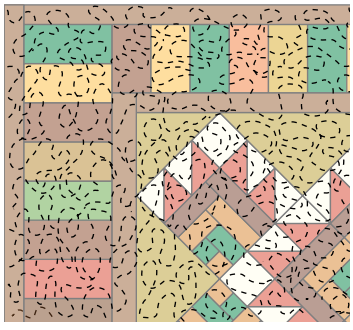
8. Sew an end strip to each short end of the bed runner center.

9. Sew Q strips to opposite long sides and R strips to the short ends of the bed runner center to complete the quilt top; press.

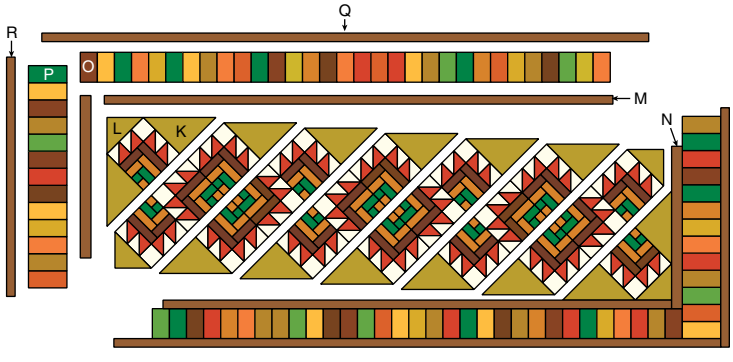
10. Create a quilt sandwich referring to Quilting Basics on page 110.

11. Quilt as desired.

12. Bind referring to Quilting Basics on page 110 to finish. **QW**



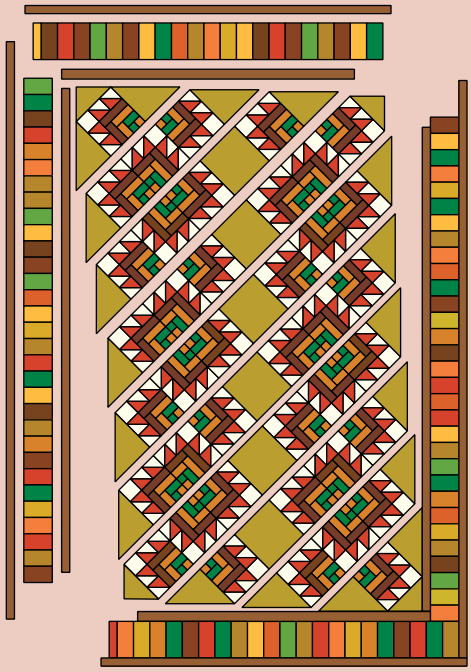
Autumn Nights Bed Runner
Quilting Diagram



Autumn Nights Bed Runner
Assembly Diagram 73" x 28"

Increase Size With Additional Blocks

Make twice as many blocks and add 6½" squares in the center to make a lap-size quilt. Use 22 P rectangles in the top and bottom borders and trim to fit.



Autumn Nights Lap Quilt
Alternate Assembly Diagram 45" x 73"

YOUR QUILT YOUR WAY AVAILABLE

For an entirely different look substitute cool vibrant blues for the warm tones of autumn. Bring a breath of fresh tropical breezes into your bedroom.

DESIGNED & QUILTED BY SUE HARVEY & SANDY BOOBAR OF PINE TREE COUNTRY QUILTS

Framed Foliage

YOUR QUILT YOUR WAY AVAILABLE

Pick your fabrics and save time using strip sets to create this queen-size quilt.

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: 95" x 95"
Block Size: 15" x 15" finished
Number of Blocks: 25

MATERIALS

- ⅝ yard cream geometric*
- ⅝ yard light blue geometric*
- ⅝ yard black small floral*
- ⅝ yard light blue fern print*
- ⅞ yard navy wavy dots*
- 1 yard butterfly block print*
- 1 yard navy fern print*
- 1 yard dark brown fern print*
- 1 yard tan/blue stripe*
- 2¼ yards navy foliage print*
- 3⅛ yards cream fern print*
- Backing to size
- Batting to size*
- Thread
- Basic tools and supplies

Fernwood fabric collection by Jennifer Young for Benartex; Katahdin Autumn cotton batting from Bosal used to make sample.

CUTTING

From cream geometric:
- Cut 3 (5½" by fabric width) J strips.

From light blue geometric:
- Cut 3 (5½" by fabric width) K strips.

From black small floral:
- Cut 4 (4¼" by fabric width) G strips.

From light blue fern print:
- Cut 4 (4¼" by fabric width) F strips.

From navy wavy dots:
- Cut 9 (2½" by fabric width) T/U strips.

From butterfly block print:
- Cut 4 (7½" by fabric width) A strips.

From navy fern print:
- Cut 6 (5" by fabric width) H strips.

From dark brown fern print:
- Cut 6 (5" by fabric width) I strips.

From tan/blue stripe:
- Cut 10 (2¼" by fabric width) binding strips.

From navy foliage print:
- Cut 3 (9½" by fabric width) B strips.
- Cut 9 (4" by fabric width) P/Q strips.

From cream fern print:
- Cut 30 (1" by fabric width) C strips.
- Cut 13 (1" by fabric width) strips.
  Subcut strips into 24 (1" x 10½") E strips and 26 (1" x 8½") D strips.
- Cut 10 (1¼" by fabric width) strips.
  Subcut strips into 20 (1¼" x 15½") L sashing strips.
- Cut 8 (1¼" by fabric width) M strips.
- Cut 17 (2" by fabric width) N/O/R/S strips.

COMPLETING THE BLOCKS

1. Sew an A strip between two C strips with right sides together along length to make an A-C strip set; press. Repeat to make a total of four strip sets.

2. Subcut the A-C strip sets into 13 (9½" x 8½") A segments as shown in Figure 1.

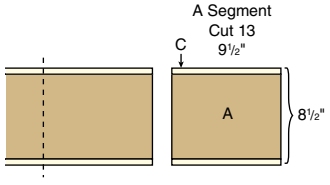


Figure 1

3. Repeat steps 1 and 2 with B and C strips to make three strip sets; subcut into 12 (7½" x 10½") B segments as shown in Figure 2.

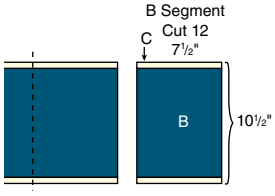
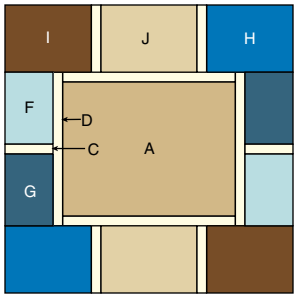
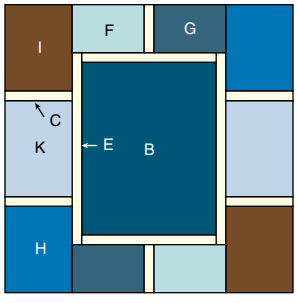


Figure 2



Framed Foliage A
15" x 15" Finished Block
Make 13



Framed Foliage B
15" x 15" Finished Block
Make 12

Here's a Tip

Press all seams toward the cream fern print C, D and E strips when piecing the blocks. This keeps the edges of these narrow dividing strips nice and straight. The concentration of seam allowances under the strips adds lots of definition to the blocks.

“Orange, red and gold falling leaves aren’t the only things that signal autumn. Brown crunchy ferns, a spicy smell in the air, crisp cool weather and vibrant blue skies are sure signs of the season here in Maine.” —Sue Harvey and Sandy Boobar

4. Sew a J strip between two C strips and add an H strip and an I strip to make an H-J-I strip set; press. Repeat to make a total of three strip sets.

5. Subcut the H-J-I strip sets into 26 (4" x 15½") H-J-I segments as shown in Figure 3.

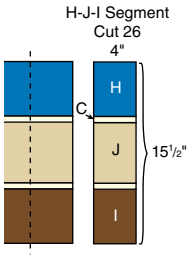


Figure 3

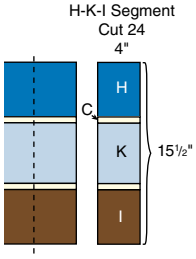


Figure 4

6. Repeat steps 4 and 5 with K, H, I and C strips to make three strip sets; subcut into 24 (4" x 15½") H-K-I segments as shown in Figure 4.

7. Sew a C strip between an F strip and a G strip to make an F-G strip set; press. Repeat to make a total of four strip sets.

8. Subcut the F-G strip sets into 50 (3" x 8½") F-G segments as shown in Figure 5.

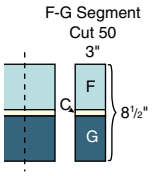


Figure 5

9. To piece one Framed Foliage A block, select one A segment, two each F-G and H-J-I segments and two D strips.

10. Sew a D strip to each short end of the A segment to complete the center unit as shown in Figure 6; press.

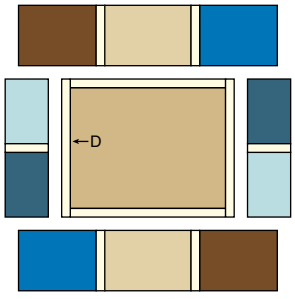


Figure 6

11. Sew an F-G segment to each short end of the center unit and an H-J-I segment to the long sides to complete one Framed Foliage A block, again referring to Figure 6; press.

12. Repeat steps 9–11 to make a total of 13 Framed Foliage A blocks.

13. To piece one Framed Foliage B block, select one B segment, two each F-G and H-K-I segments and two E strips.

14. Sew an E strip to each long side of the B segment to complete the center unit as shown in Figure 7; press.

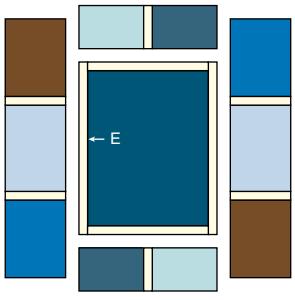
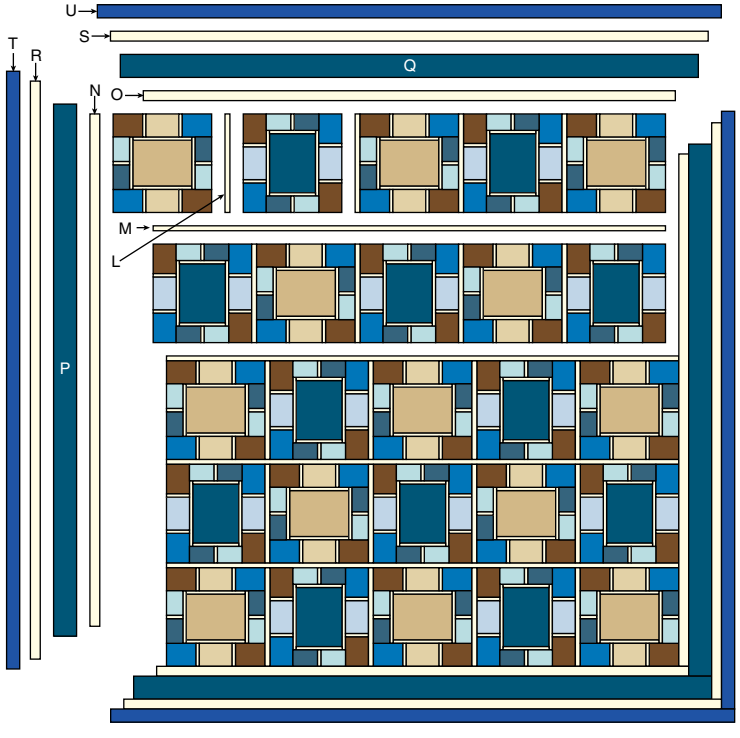


Figure 7

YOUR QUILT YOUR WAY AVAILABLE

If blues and browns aren't your cup of tea, experiment with other collections and colors. Reds, black and creams make a bold statement.



Framed Foliage
Assembly Diagram 95" x 95"

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Paisleys by Minick & Simpson

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Frivol 3
Heritage Size: 28" x 32"
Featured: Eliza's Indigo
by Betsy Chutchian

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Frivol 4
Lakeland Size: 50" x 50"
Featured: Windermere
by Brenda Riddle

November Delivery

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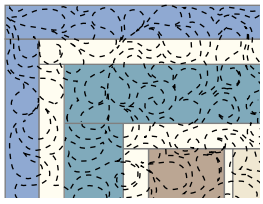
15. Sew an F-G segment to each short end of the center unit and an H-K-I segment to the long sides to complete one Framed Foliage B block, again referring to Figure 7; press.
16. Repeat steps 13–15 to make a total of 12 Framed Foliage B blocks.

COMPLETING THE QUILT

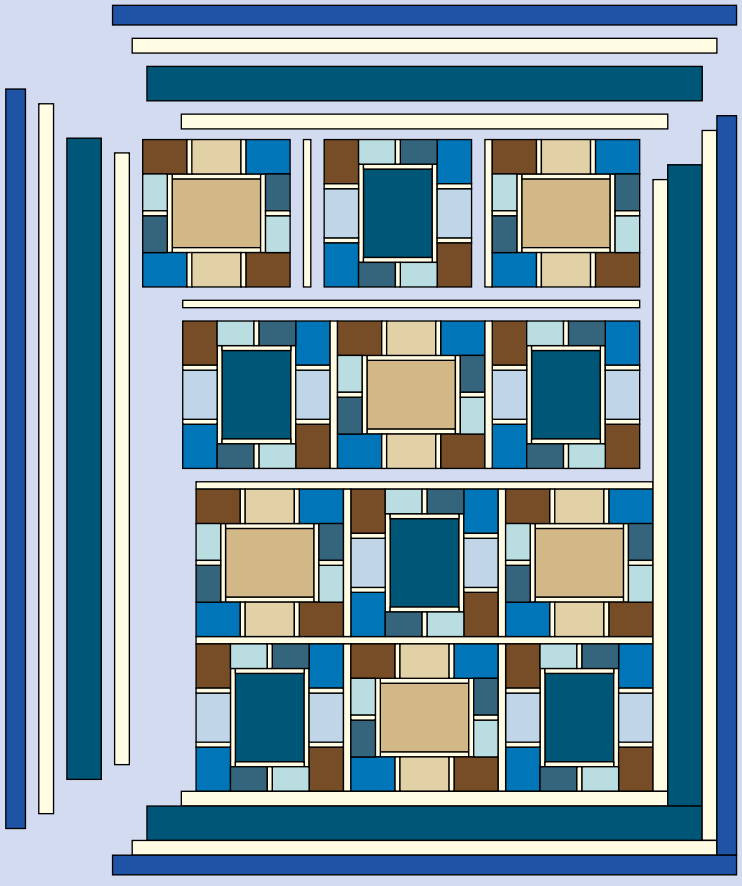
Refer to the Assembly Diagram for positioning of blocks, sashing and borders.
1. Join three Framed Foliage A blocks and two Framed Foliage B blocks with four L sashing strips to make block row 1; press. Repeat to make block rows 3 and 5.
2. Join three Framed Foliage B blocks and two Framed Foliage A blocks with four L sashing strips to make block row 2; press. Repeat to make block row 4.
3. Join the M strips on the short ends to make a long strip; press. Subcut strip into four 1¼" x 78½" M sashing strips.
4. Join the block rows with the M sashing strips to complete the quilt center; press.
5. Join the N/O/R/S strips on the short ends to make a long strip; press. Subcut strip into two each 2" x 78½" N strips, 2" x 81½" O strips, 2" x 88½" R strips and 2" x 91½" S strips.
6. Sew N strips to opposite sides and O strips to the top and bottom of the quilt center; press.
7. Join the P/Q strips on the short ends to make a long strip; press. Subcut strip into two each 4" x 81½" P strips and 4" x 88½" Q strips.
8. Sew P strips to opposite sides and Q strips to the top and bottom of the quilt center; press.
9. Sew R strips to opposite sides and S strips to the top and bottom of the quilt center; press.
10. Join the T/U strips on the short ends to make a long strip; press. Subcut strip into two each 2½" x 91½" T strips and 2½" x 95½" U strips.
11. Sew T strips to opposite sides and U strips to the top and bottom of the quilt center to complete the top; press.
12. Create a quilt sandwich referring to Quilting Basics on page 110.
13. Quilt as desired.
14. Bind referring to Quilting Basics on page 110 to finish. **QW**



Framed Foliage
Quilting Diagram

Decrease Size With Fewer Blocks

Remove 2 blocks from each row and 1 row from the quilt to make a smaller quilt.



Framed Foliage
Alternate Assembly Diagram 63½" x 79¼"

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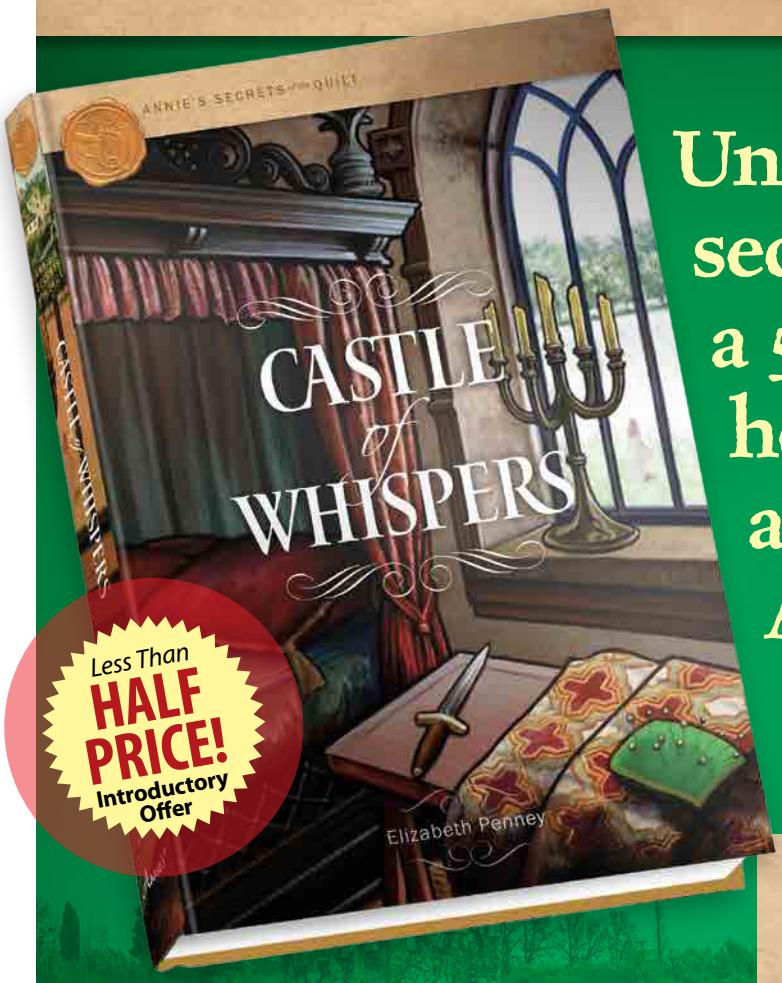

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SAJRS-A

DESIGNED & QUILTED BY CHRIS MALONE

Happy Howling

Create a fun Halloween wall hanging that will shine with any decor. This project is perfect to start off the season.

SPECIFICATIONS
Skill Level: Confident Beginner
Wall Hanging Size: 16" x 14" without yo-yo's

MATERIALS

- Scraps gray and white solids
- 1 fat eighth black tonal
- 1 fat eighth green print
- 1 fat quarter tan tonal
- 1 fat quarter orange tonal 1
- ¼ yard orange tonal 2
- ¼ yard orange/black plaid
- ¼ yard black solid
- Backing to size
- Batting to size
- Thread
- 7 (⅝"-diameter) black buttons
- ½ yard 18"-wide lightweight fusible web
- Template material
- Basic sewing tools and supplies

Extra-Large Yo-Yo Maker by Clover used to make sample.

CUTTING

Prepare appliqué pieces for fusible appliqué as per patterns referring to Raw-Edge Fusible Appliqué on page 46.

From tan tonal:

- Cut 1 (10½" x 20") strip.
  Subcut strip into 1 (10½" x 12½") A rectangle.

From orange tonal 2:

- Cut 1 (5½" by fabric width) strip.
  Subcut strip into 7 (5½") squares; cut a 5" circle from each square for yo-yo's.

From orange/black plaid:

- Cut 2 (2½" by fabric width) strips.
  Subcut strips into 2 each 2½" x 10½" B strips and 2½" x 16½" C strips.

From black solid:

- Cut 2 (2¼" by fabric width) binding strips.

COMPLETING THE WALL QUILT

Refer to the Placement Diagram as needed.

1. Center and fuse the prepared appliqué pieces onto A in numerical order referring to pattern.

2. Stitch around each fused piece using a narrow machine blanket stitch and thread to match fabrics.

3. Sew B strips to the short sides and C strips to the top and bottom of the appliquéd center; press.

4. Create a quilt sandwich referring to Quilting Basics on page 110.

5. Quilt as desired.

6. Straight-stitch detail lines on pumpkin, leaves and mouth, and add whiskers as marked on patterns. Add tendrils using stitching patterns given.

7. Bind referring to Quilting Basics on page 110.

Here's a Tip

You may use a yo-yo maker to make yo-yo's. Refer to the manufacturer's instructions for use.

8. Referring to Figure 1, fold ¼" to the wrong side around the edge of a yo-yo circle. Hand-stitch around the folded edge using a knotted double thread.

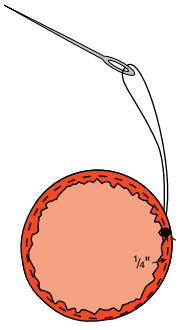


Figure 1

9. Pull the thread to gather the folded edge into a tight circle as shown in Figure 2. Knot and cut thread.

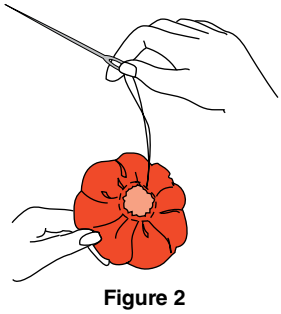


Figure 2

10. Flatten the circle with your hand, centering the hole as shown in Figure 3.

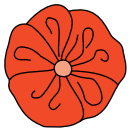


Figure 3

“Halloween decorations tend to be either whimsical or on the ‘creepy’ side—I definitely prefer the whimsical! This project would make a cute table topper with yo-yos all around for a fun border.” —Chris Malone

11. Sew a black button in the center hole to finish the yo-yo as shown in Figure 4.

Figure 4

12. Repeat steps 8–11 to make a total of seven yo-yo's.

13. Place two yo-yo's button sides together. Take several tiny, close-together overcast stitches to join the two yo-yo's at the center of one side as shown in Figure 5.

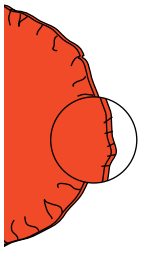
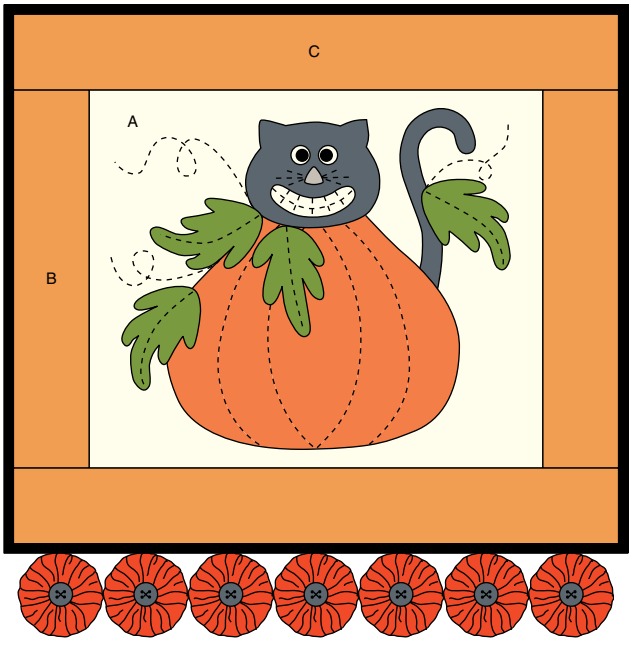


Figure 5

14. Open the yo-yo unit. Repeat step 13 until all yo-yo's are joined in a row as shown in Figure 6.

Figure 6

15. Place the yo-yo row right side down on the bottom edge of the bound wall quilt and stitch to the bottom edge of the binding in the same manner as step 13 to finish. **QW**



Happy Howling
Placement Diagram 16" x 14" without yo-yo's

Happy Howling
Quilting Diagram

HAPPY HOWLING TEMPLATES

WEB BONUS AVAILABLE

Go to **QuiltersWorld.com** and log in using your subscriber email address or newsstand code QQ2917 to download templates for easy printing.

Happy Howling
Tendril Stitching Patterns

Happy Howling
Tendril Stitching Pattern

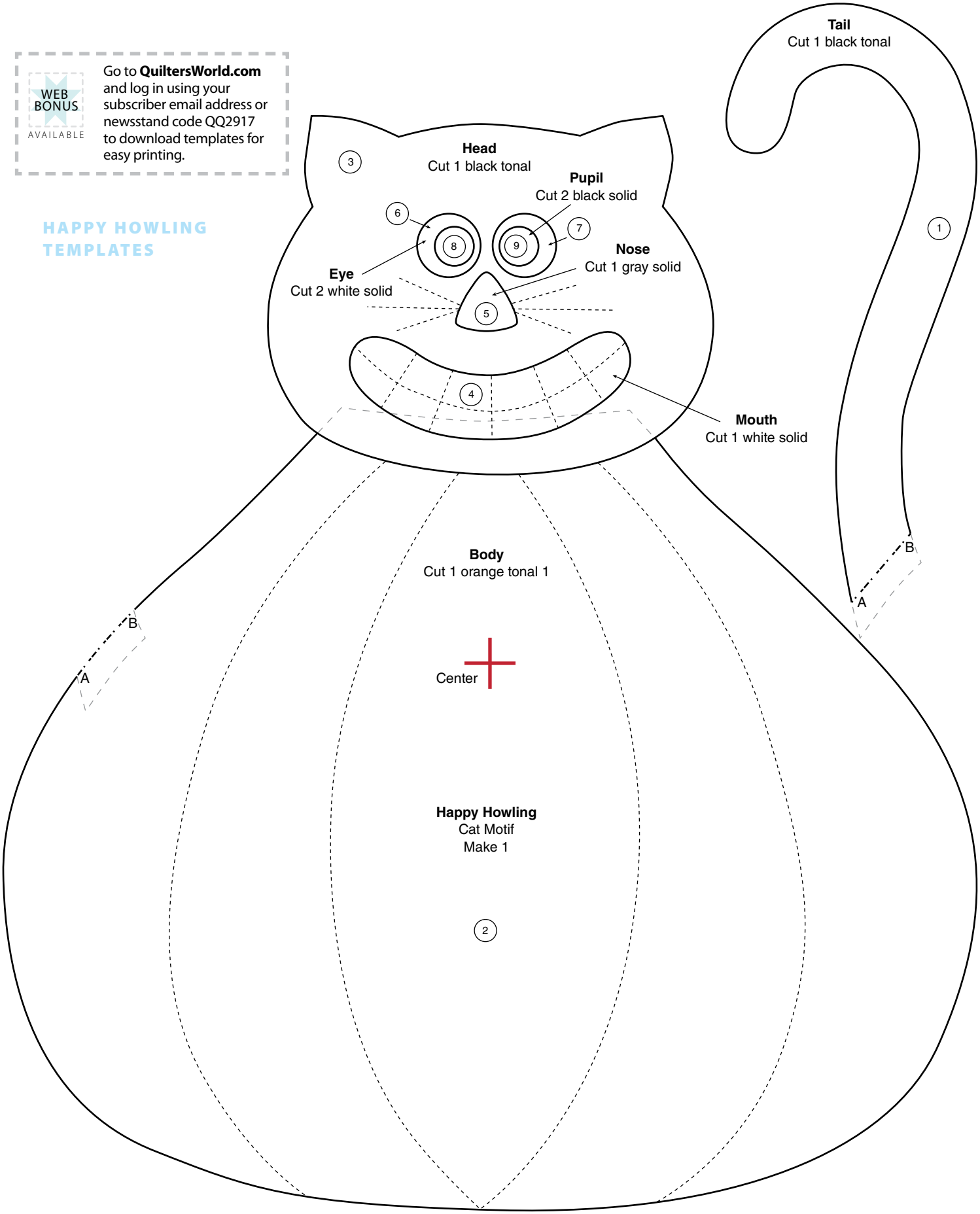
Happy Howling
Leaf 2
Cut 1 green print

Happy Howling
Leaf 1
Cut 3 green print
(reverse 1)

WEB BONUS AVAILABLE

Go to **QuiltersWorld.com** and log in using your subscriber email address or newsstand code QQ2917 to download templates for easy printing.

HAPPY HOWLING TEMPLATES



DESIGNED & QUILTED BY DIANA TAYLOR

Snowman Table Topper

SPECIFICATIONS
Skill Level: Confident Beginner
Table Mat Size: 35⅜" x 35⅜"

This table mat will look great through the holidays and beyond. Add a touch of whimsy to your table.

MATERIALS

- Scrap burgundy wool felt
- 10" square white wool felt
- ¼ yard white star print*
- ½ yard cream snowman print*
- ⅝ yard black dot print*
- ¾ yard white squiggle print*
- Backing to size
- Batting to size*
- Thread*
- Black, white, orange, burgundy and brown embroidery floss*
- Template material
- Basic sewing tools and supplies

Snowman Gatherings fabric collection by Primitive Gatherings for Moda; Warm & Natural batting from The Warm Company; thread from Coats & Clark; embroidery floss from DMC used to make sample.

CUTTING

Prepare templates for appliqué pieces using patterns given; cut as directed on each piece.

From white star print:

- Cut 1 (5½" by fabric width) strip.
  Subcut strip into 4 (5½") F squares.

From cream snowman print:

- Cut 1 (7" by fabric width) strip.
  Subcut strip into 4 (7") B squares.
- Cut 1 (5½" by fabric width) strip.
  Subcut strip into 4 (5½") G squares.

From black dot print:

- Cut 2 (1½" by fabric width) strips.
  Subcut strips into 2 (1½" x 13½") C strips and 2 (1½" x 15½") D strips.
- Cut 1 (13½" by fabric width) strip.
  Subcut strip into 1 (13½") A square and 2 (11½") H squares. Cut the H squares in half on 1 diagonal to make 4 H triangles.

From white squiggle print:

- Cut 2 (5½" by fabric width) strips.
  Subcut strips into 8 (5½") E squares.
- Cut 4 (2¼" by fabric width) binding strips.

COMPLETING THE TABLE TOPPER

Refer to the Assembly Diagram as needed.

1. Draw a diagonal line from corner to corner on the wrong side of each B square.

2. Referring to Figure 1, place a B square right sides together on opposite corners of A and stitch on the marked lines. Trim seam allowances to ¼" and press B to the right side.

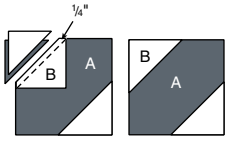


Figure 1

3. Repeat step 2 on the remaining corners of A to complete the center unit as shown in Figure 2.

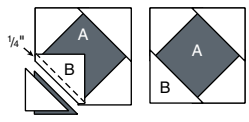


Figure 2

4. Sew the C strips to opposite sides and D strips to the remaining sides of the center unit; press.

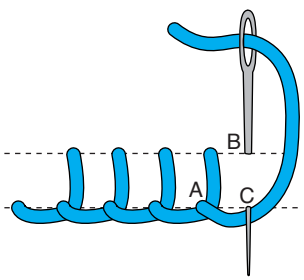
5. Sew an F square between two E squares to make an E-F strip; press. Repeat to make a second E-F strip.

6. Sew an E-F strip to opposite sides of the bordered center unit; press.

7. Repeat step 5 to make two more E-F strips and add G to each end; press. Sew these pieced strips to the remaining sides of the bordered center unit; press.

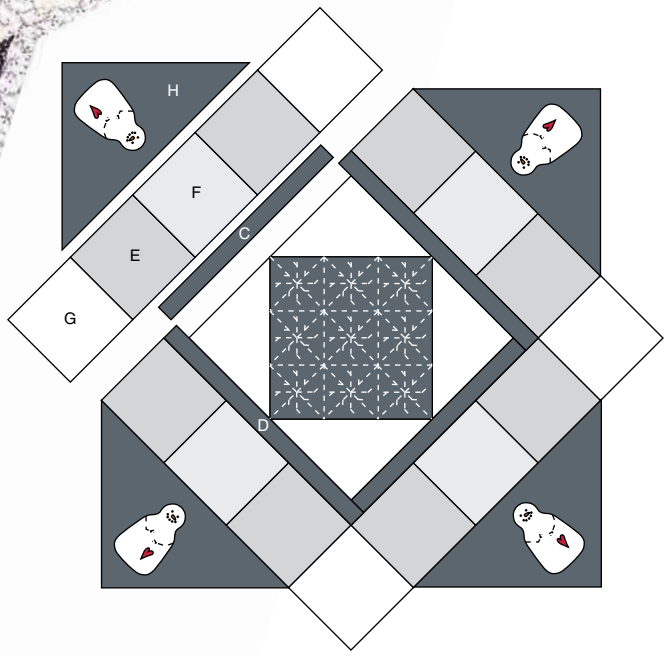
8. Center and sew an H triangle to each side of the pieced top; press.

9. Center a snowman shape on each H triangle; baste to hold in place. Using 3 strands of white embroidery floss, hand-stitch a blanket stitch around outer edges.



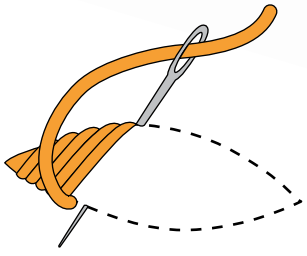
Blanket Stitch

“I always think our house looks bare after the Christmas decorations are put away, so I wanted to create something with snowmen for decoration throughout the rest of the winter months. I have a large glass candleholder that I place on top of this table mat in the center of our kitchen table.” —Diana Taylor



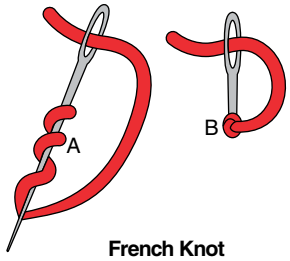
Snowman Table Topper
Assembly Diagram 35 3/8" x 35 3/8"

10. Add noses using 2 strands orange embroidery floss and a satin stitch, changing nose shapes as desired.



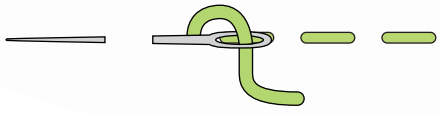
Satin Stitch

11. Make French knots for eyes and mouth using 2 strands of black embroidery floss.



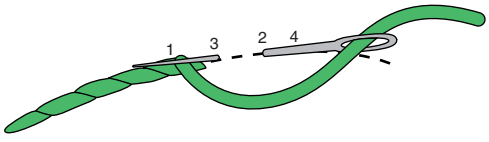
French Knot

12. Tack the heart shapes in place using a spaced running stitch and 2 strands of burgundy embroidery floss.



Running Stitch

13. Stitch twig arms using 3 strands brown embroidery floss and an outline stitch with long straight stitches at the ends for hands. ***Note:*** *Arm shapes are a bit different on each snowman shape.*



Outline Stitch

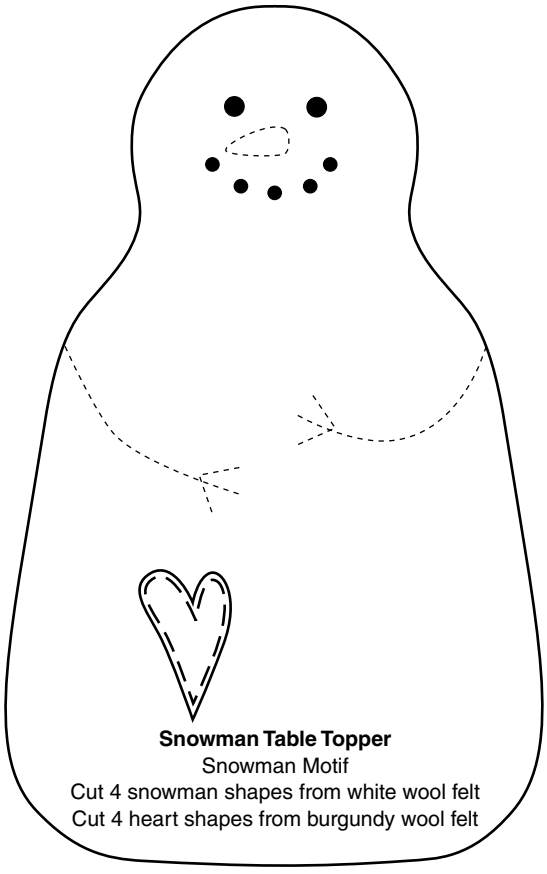
14. Create a quilt sandwich referring to Quilting Basics on page 110.

15. Quilt as desired. ***Note:*** *The stitching pattern used in the A piece on the sample quilt is given. Refer to the Assembly Diagram for positioning.*

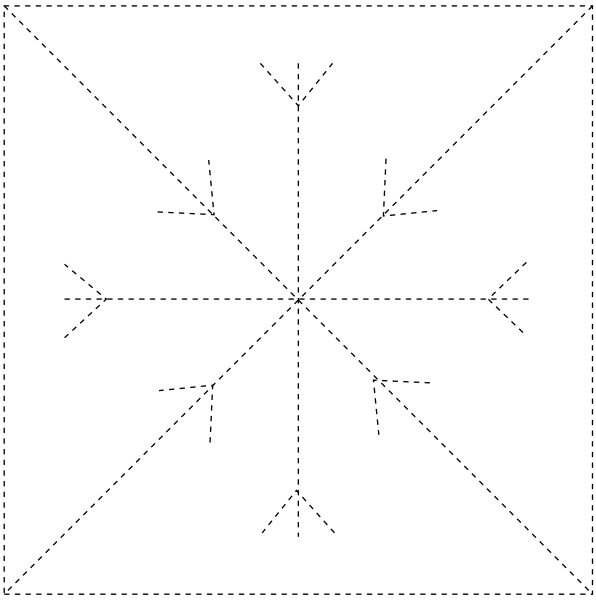
16. Bind referring to Quilting Basics on page 110 to finish. **QW**

Snowman Table Topper
Quilting Diagram

SNOWMAN TABLE TOPPER TEMPLATES



Snowman Table Topper
Snowman Motif
Cut 4 snowman shapes from white wool felt
Cut 4 heart shapes from burgundy wool felt



Snowman Table Topper
Stitching Pattern for A
Repeat stitching pattern on A referring to the Quilting Diagram.

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"I love the look of round table mats. I wanted to try this project with the points radiating from the star. Trimming the batting before quilting, allows it to lie flat."
—Connie Kauffman

DESIGNED & QUILTED BY CONNIE KAUFFMAN

Christmas Table Topper

SPECIFICATIONS
Skill Level: Intermediate
Topper Size: 23" x 23"

With small amounts of fabric, paper piecing and a bit of embellishing, you will have a table topper that is destined to become an heirloom.

MATERIALS

- Scraps green and red prints and tonals
- ¼ yard white solid
- Backing to size
- Batting to size*
- Thread
- 8" (¼") white rickrack
- 20 (⅛"-diameter) pearl beads
- 4" x 8" rectangle fusible web
- Paper*
- Appliqué pressing sheet
- Basic sewing tools and supplies

Warm Blend batting from The Warm Company; Papers for Foundation Piecing by Martingale used to make sample.

CUTTING

Prepare B and C circle pieces for fusible appliqué as per patterns referring to Raw-Edge Fusible Appliqué on page 46. Cut pieces for paper piecing as marked for color on the A and AR paper-piecing patterns and referring to Paper Piecing on page 14.

COMPLETING THE TABLE TOPPER

Refer to the Placement Diagram as needed.

1. Make 10 paper-pieced sections each for A and AR using patterns given and referring to Paper Piecing on page 14.
2. Sew an A section to an AR section to make a point section as shown in Figure 1; press seam open. Repeat to complete a total of 10 point sections.

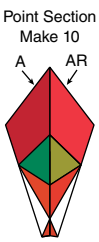


Figure 1

3. Lay out the point sections to make a circle, trying to avoid placing the same fabrics against each other. Rearrange as necessary.
4. Pin two point sections together and stitch to make a double-point section as shown in Figure 2; press seam open. Repeat with all point sections to make five double-point sections.

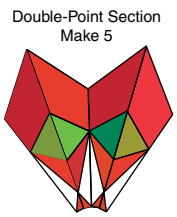


Figure 2

5. Join the double-point sections to complete the star circle as shown in Figure 3; press seams open.

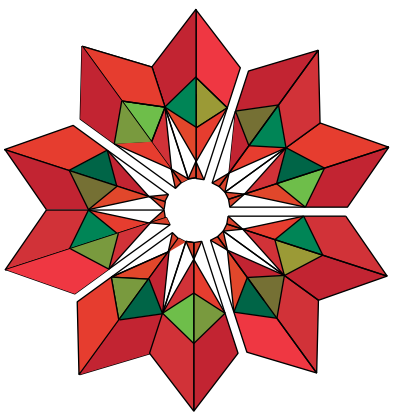


Figure 3

6. Remove paper from the pieced sections.
7. Place the star circle on top of the batting; pin to hold.
8. Fuse the prepared C circle to the center of the star circle.
9. Using the appliqué pressing sheet, fuse the white rickrack around the outer wrong-side edge of the prepared B circle leaving half the rickrack showing on the right side as shown in Figure 4. Trim and butt ends of rickrack.

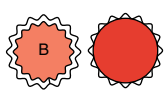


Figure 4

10. Center and fuse the B circle onto the C circle.
11. Using a machine blanket stitch and matching thread, sew around both B and C circles to secure.
12. Trim the batting even with the edges of the star circle top. Now trim the batting again ¼" smaller than the top all around as shown in Figure 5; baste batting to the star circle top ⅛" from edge of batting to hold layers together.
Note: *Batting will not be included in seam to reduce bulk and allow for batting movement during quilting to reduce puckering at tips.*

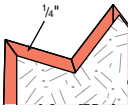


Figure 5

13. Pin the backing right sides together with the star circle top; trim edges even.
14. Stitch the pinned layers together using a ¼" seam allowance and leaving a 5" opening on one seam, keeping the batting out of the seam as shown in Figure 6.

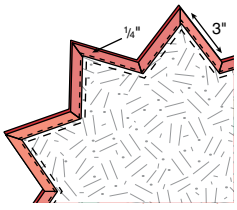


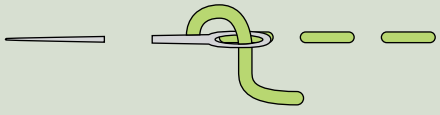
Figure 6

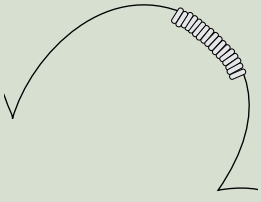
15. Trim corners and turn right side out through the opening, making sure batting extends into the tip of each point. Press edges flat. Remove basting in batting from step 5.
16. Turn the opening edges to the inside; hand-stitch opening closed.
17. Quilt as desired.
18. Hand-stitch a pearl bead at the tip of each white and green point to finish referring to Figure 7. **QW**

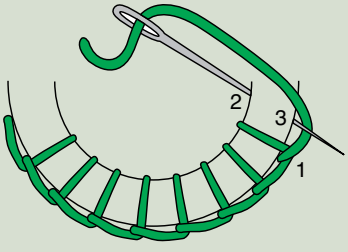
Figure 7

Raw-Edge Fusible Appliqué

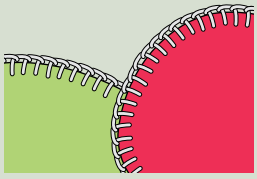
One of the easiest ways to appliqué is the fusible-web method. Paper-backed fusible web motifs are fused to the wrong side of fabric, cut out and then fused to a foundation fabric and stitched in place by hand or machine. You can use this method for raw- or turned-edge appliqué.
1. If the appliqué motif is directional, it should be reversed for raw-edge fusible appliqué. If doing several identical appliqué motifs, trace reversed motif shapes onto template material to make reusable templates.
2. Use templates or trace the appliqué motif shapes onto paper side of paper-backed fusible web. Leave at least ½" between shapes. Cut out shapes leaving a margin around traced lines.
3. Follow manufacturer's instructions and fuse shapes to wrong side of fabric as indicated on pattern for color and number to cut.
4. Cut out appliqué shapes on traced lines and remove paper backing from fusible web.
5. Again following manufacturer's instructions, arrange and fuse pieces on the foundation fabric referring to appliqué motif included in pattern.
6. Hand- or machine-stitch around edges. ***Note:*** *Position a light- to mediumweight stabilizer behind the appliqué motif to keep the fabric from puckering during machine stitching.* Some stitch possibilities are satin or zigzag, buttonhole, blanket or running stitch.

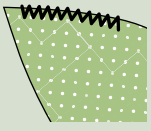

Running Stitch


Satin Stitch

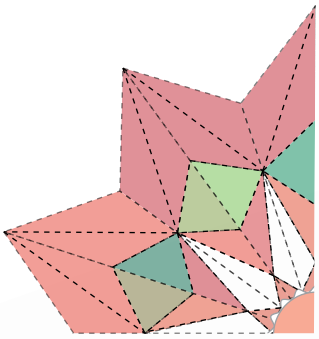


Buttonhole Stitch


Blanket Stitch

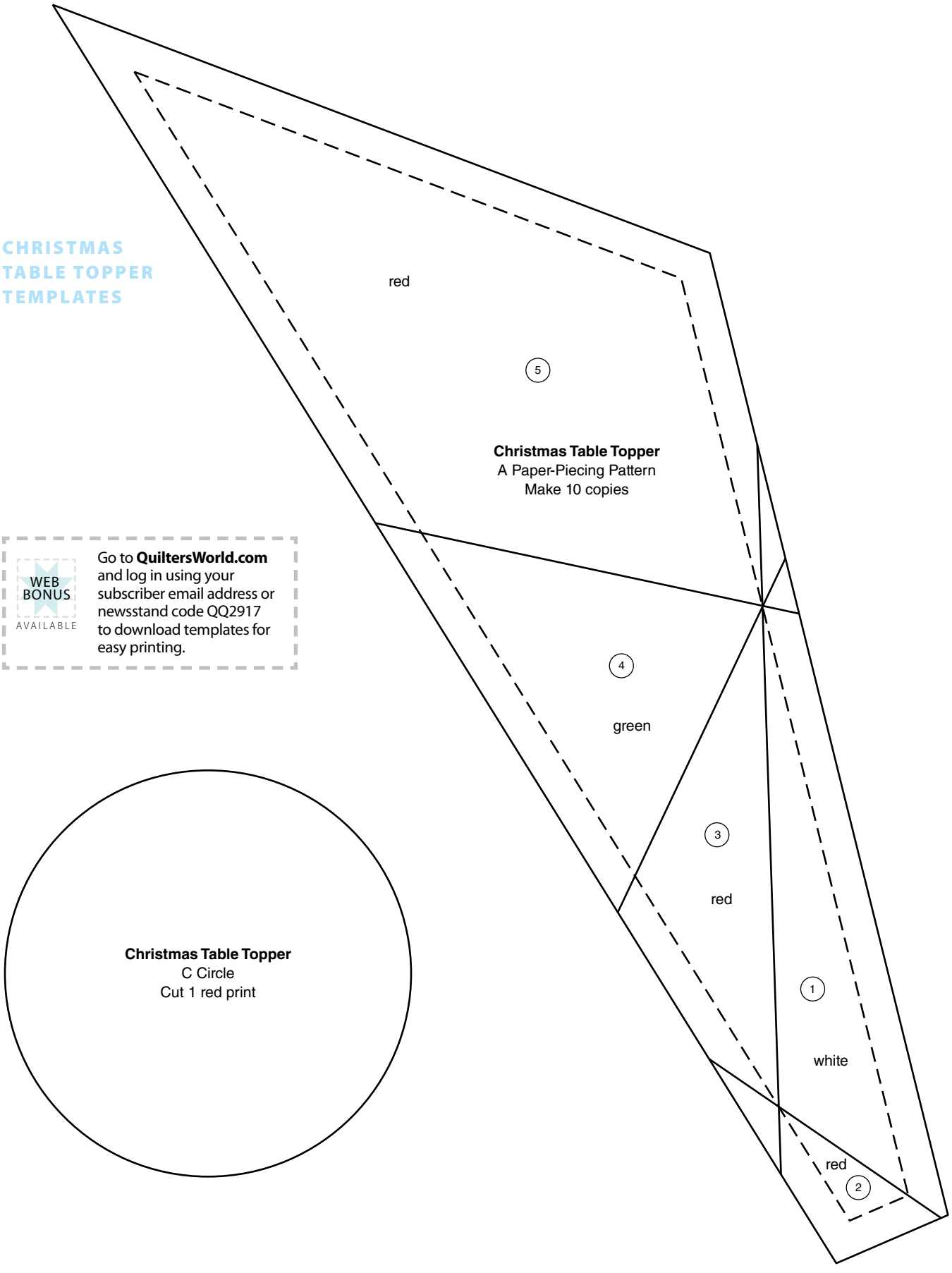

Zigzag Stich

Christmas Table Topper
Placement Diagram 23" x 23"



Christmas Table Topper
Quilting Diagram

CHRISTMAS TABLE TOPPER TEMPLATES



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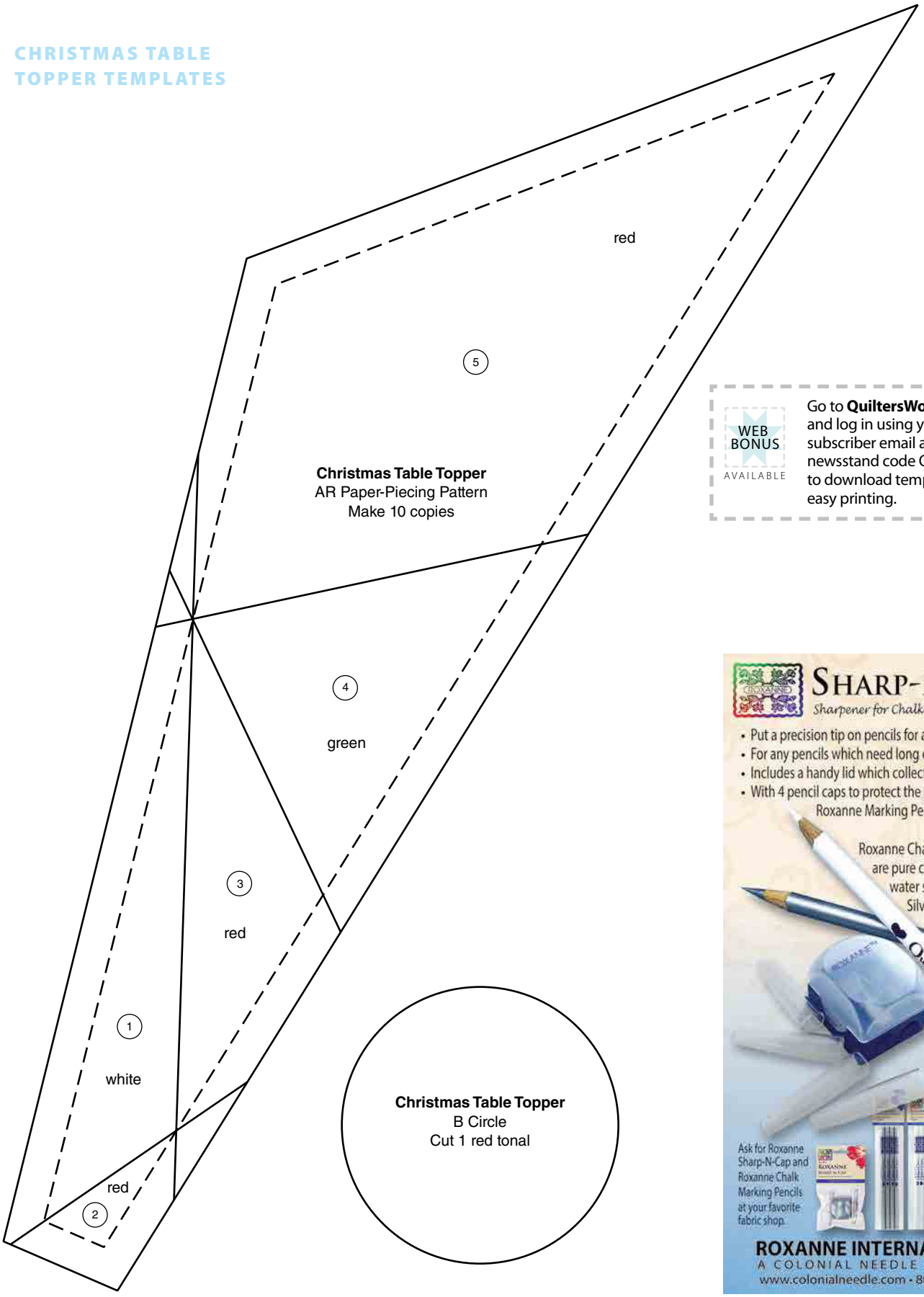
CHRISTMAS TABLE TOPPER TEMPLATES



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DESIGN BY LINDA J. HAHN OF FROG HOLLOW DESIGNS

Rare Gems

YOUR QUILT YOUR WAY AVAILABLE

Here is a fun and beautiful traditional pieced quilt that will complement any fabric choice.

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: 48" x 60"
Block Size: 12" x 12" finished
Number of Blocks: 12

MATERIALS

- ¼ yard gray tonal*
- ¼ yard medium teal tonal*
- ¼ yard dark teal tonal*
- ½ yard blue tonal*
- ½ yard light purple tonal*
- 1⅝ yards dark purple tonal*
- 2⅛ yards cream/gray print*
- Backing to size
- Batting to size*
- Thread
- Basic sewing tools and supplies

Chelsea fabric collection by Jinny Beyer for RJR Fabrics; Nature-Fil™ batting from Fairfield used to make sample.

CUTTING

From gray tonal:

- Cut 2 (2½" by fabric width) G strips.

From medium teal tonal:

- Cut 2 (2½" by fabric width) C strips.

From dark teal tonal:

- Cut 2 (2½" by fabric width) H strips.

From blue tonal:

- Cut 5 (2½" by fabric width) B strips.

From light purple tonal:

- Cut 3 (4½" by fabric width) strips. Subcut strips into 48 (2½" x 4½") D rectangles.

From dark purple tonal:

- Cut 3 (4½" by fabric width) strips. Subcut strips into 48 (2½" x 4½") E rectangles.
- Cut 6 (2" by fabric width) I strips.
- Cut 1 (3½" by fabric width) strip. Subcut strip into 4 (3½") M squares and 4 (3½" x 6½") N rectangles.
- Cut 6 (2¼" by fabric width) binding strips.

From cream/gray print

- Cut 7 (2½" by fabric width) A strips.
- Cut 6 (2½" by fabric width) strips. Subcut strips into 96 (2½") F squares.
- Cut 6 (2" by fabric width) J strips.
- Cut 2 (3½" by fabric width) strips. Trim strips to make 2 (3½" x 36½") L strips.
- Cut 3 (3½" by fabric width) K strips.

COMPLETING THE BLOCKS

1. Sew an A strip to a B strip with right sides together along length to make an A-B strip set; press. Repeat to make a total of three A-B strip sets.

2. Repeat step 1 with A and C, A and H and B and G to make two each A-C, A-H and B-G strip sets.

3. Subcut the strip sets into 2½" x 4½" units as shown in Figure 1: 24 each A-C, A-H and B-G units, and 48 A-B units.

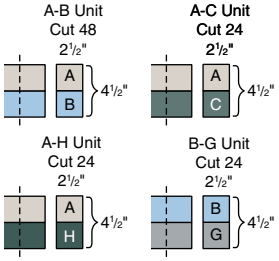
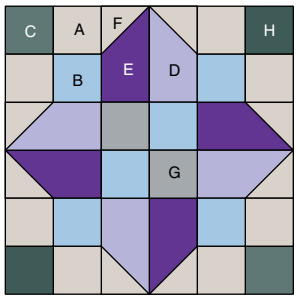


Figure 1



Rare Gem
12" x 12" Finished Block
Make 12

4. Sew an A-B unit to an A-H unit to make an A-B-H unit as shown in Figure 2; press. Repeat to make a total of 24 A-B-H units.

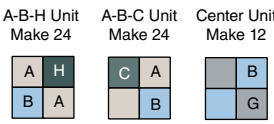


Figure 2

5. Repeat step 4 with A-B and A-C units to make 24 A-B-C units, again referring to Figure 2.

6. Repeat step 4 with B-G units to make 12 center units, again referring to Figure 2.

7. Mark a diagonal line from corner to corner on the wrong side of each F square.

8. Referring to Figure 3, place an F square right sides together on one end of a D rectangle and stitch on the marked

line. Trim seam allowance to ¼" and press F to the right side to complete one D-F unit. Repeat to make a total of 48 D-F units.

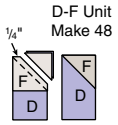


Figure 3

9. Referring to Figure 4, repeat step 8 with F squares and E rectangles to make 48 E-F units.

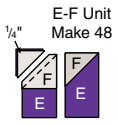


Figure 4

10. Join one each D-F and E-F unit to make a side unit as shown in Figure 5; press. Repeat to make a total of 48 side units.

Figure 5

11. To complete one Rare Gem block, select one center unit, two each A-B-C and A-B-H units and four side units.

12. Sew a side unit to opposite sides of the center unit to make the center row as shown in Figure 6; press.

Figure 6

13. Sew an A-B-C unit to the E-F side and an A-B-H unit to the D-F side of a side unit to make the top row as shown in Figure 7; press. Repeat to make the bottom row.

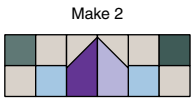


Figure 7

14. Sew the center row between the top and bottom rows to complete one Rare Gem block as shown in Figure 8; press.

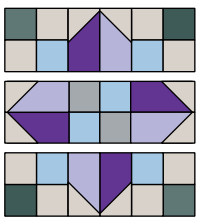


Figure 8

15. Repeat steps 11–14 to complete a total of 12 Rare Gem blocks.

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COMPLETING THE QUILT

Refer to the Assembly Diagram for joining blocks and borders.

1. Arrange and join three Rare Gem blocks to make a row; press. Repeat to make a total of four rows.

2. Join the rows to complete the pieced center; press.

3. Join the K strips on the short ends to make a long strip; press. Subcut strip into two 3½" x 48½" K strips.

4. Sew a K strip to opposite long sides of the quilt center; press.

5. Sew an I strip to a J strip with right sides together along the length to make an I-J strip set; press. Repeat to make a total of six I-J strip sets.

6. Subcut the I-J strip sets into 120 (2" x 3½") I-J units referring to Figure 9.

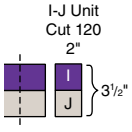


Figure 9

7. Join two I-J units to make a corner unit as shown in Figure 10; press. Repeat to make a total of four corner units.

Figure 10

8. Sew a corner unit to each end of each L strip; press. Sew these strips to the top and bottom of the quilt center; press.

9. Join 24 I-J units, alternating positioning of units; press. Sew an M square to each end to make the top strip; press. Repeat to make the bottom strip. Sew strips to the top and bottom of the quilt center; press.

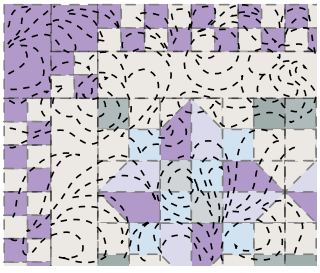
10. Join 32 I-J units, alternating positioning of units, to make a strip; press. Sew an N rectangle to each end of the strip to complete a side strip. Repeat to make a second side strip.

11. Sew side strips to opposite sides of the quilt center to complete the quilt top; press.

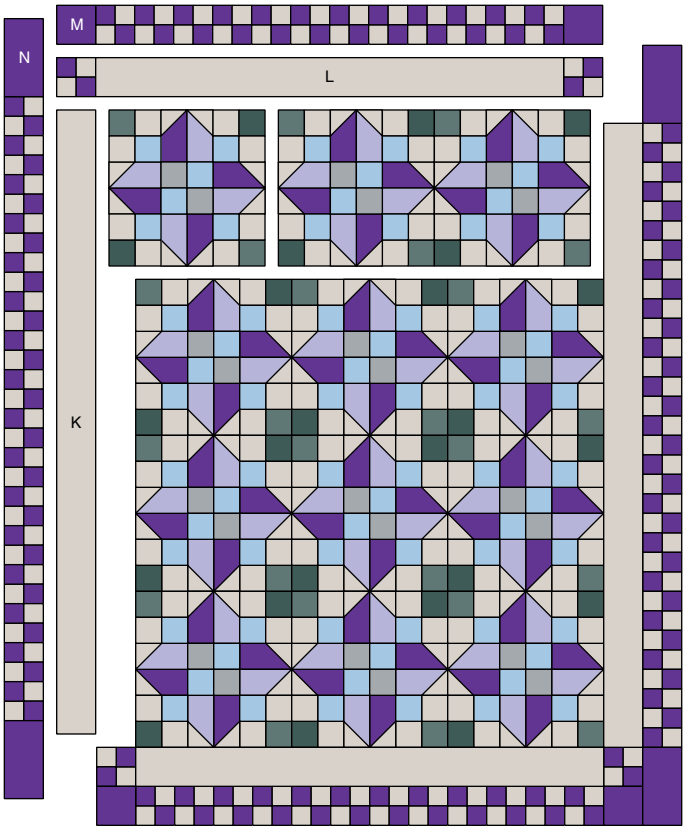
12. Create a quilt sandwich referring to Quilting Basics on page 110.

13. Quilt as desired.

14. Bind referring to Quilting Basics on page 110 to finish. **QW**



Rare Gems
Quilting Diagram



Rare Gems
Assembly Diagram 48" x 60"

YOUR QUILT YOUR WAY AVAILABLE

This lovely pattern can easily be stitched in a neutral traditional fabric selection and look just as good. Whatever your style, it will look awesome in the pattern.

A Christmas Story

by Deborah Edwards

Celebrates the season in style with a hint of nostalgia showcasing beautifully illustrated poinsettia and holly with metallic accents. Whether for your own home or a gift for loved ones, A Christmas Story allows you to craft beautiful projects today that will be the heirlooms of tomorrow.

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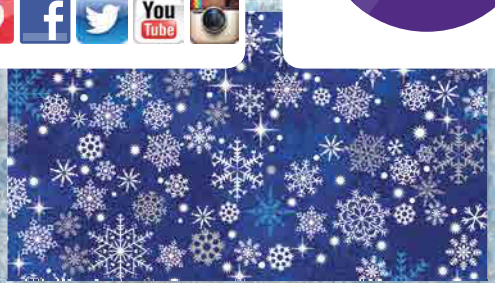
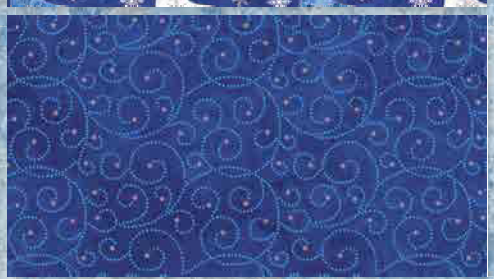




Reindeer Prance

by Deborah Edwards

STONEHENGE METALLIC

With a hint of metallic, Reindeer Prance brings to life the magical sparkle of the holiday season. In addition to the featured border stripe and prancing reindeer, a variety of prints featuring snowflakes, stars and scrolls complement the panel. Reindeer Prance is available in three classic Christmas palettes including Starlight (shown here), Cranberry and Evergreen.

DESIGN BY BEV GETSCHEL
QUILTED BY LYNETTE GELLING

Poinsettias

SPECIFICATIONS
Skill Level: Intermediate
Quilt Size: 69½" x 90½"

A fabulous holiday collection, some easy piecing and a bit of fusing come together to create a quilt with poinsettias scattered across a symmetrical pieced center.

MATERIALS

- Holiday scraps to cut 198 (2½" x 5") A rectangles*
  - ⅛ yard brown-with-white dots*
  - ¼ yard each 3 pink prints*
  - ⅜ yard each 2 red prints and red solid*
  - ⅜ yard each 2 green prints*
- 4½ yards white snowflake print*
- Backing to size
- Batting to size*
- Thread
- 2½ yards 18"-wide fusible web
- Basic sewing tools and supplies

***Mistletoe Lane fabric collection from Moda; American Spirit Superior Blend batting from Fairfield used to make sample.**

CUTTING

Prepare appliqué pieces for fusible appliqué referring to the patterns and Raw-Edge Fusible Appliqué on page 46.

From white snowflake print:

- Cut 1 (27½" by fabric width) strip.
  Subcut strip into 19 (1" x 27½") E strips.
- From remainder of strip, cut 5 (5" by remaining fabric width) strips.
  Subcut strips into 105 (1" x 5") B strips.
- Cut 2 (5" by fabric width) strips.
  Subcut strips into 75 (1" x 5") B strips to total 180.
- Cut 3 (5½" by fabric width) strips.
  Subcut strips into 11 (5½") C squares, 1 (5½" x 6") F rectangle and 12 (3" x 5½") D rectangles.
- Cut 5 (15½" by fabric width) strips.
  Subcut strips into 1 (15½" x 38") G strip, 2 each 15½" x 30½" H, 8" x 15½" K and 15½" x 23" J rectangles, and 2 (15½") I squares.
- Cut 1 (16" by fabric width) strip.
  Subcut strip into 1 (16" x 38") L rectangle.

Here's a Tip

Precut fabrics such as Jelly Rolls (2½" by fabric width strips), charm packs (5" squares), Layer Cakes (10" squares), etc., are perfect for scrappy projects like this one. The fabrics are usually from one collection and, therefore, already perfectly coordinated.

COMPLETING THE SECTIONS

1. Select and join 10 B strips and 11 A rectangles to make an A-B row as shown in Figure 1; press. Repeat to make a total of 18 A-B rows.

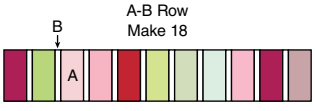


Figure 1

2. Join three A-B rows, two C squares, two D rectangles and three E strips to make a pieced section as shown in Figure 2; press. Repeat to make a total of five pieced sections.

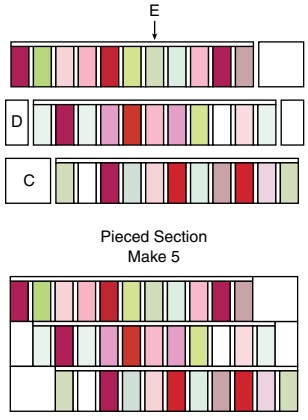


Figure 2

3. Repeat step 2 with three A-B rows, 1 C square, 1 F rectangle, two D rectangles and four E strips to make the bottom section as shown in Figure 3; press.

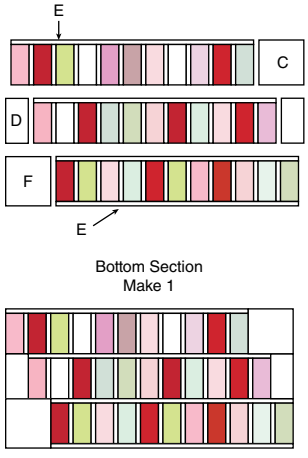


Figure 3

“I like modern, graphic layouts. This design is about the contrast of the small- and large-scale flowers and the diagonal yet symmetrical feeling.” —Bev Getschel

COMPLETING THE QUILT

Refer to the Assembly Diagram for joining sections and background pieces.

1. Arrange and join the bottom section with the pieced sections and the G, H, J, K and L rectangles and the I squares to complete the pieced quilt top; press.

2. Prepare petals, leaves and centers for fusible appliqué referring to the patterns for colors and number to cut and to Raw-Edge Fusible Appliqué on page 46. The sample quilt has four small flower motifs, 2 medium flower motifs and two large flower motifs. Refer to Figure 4 for arrangement of petal/leaf pieces and colors used in each flower motif on the sample quilt.

3. Fuse shapes in place on the pieced quilt top referring to the Appliqué Placement Diagram and quilt photo for placement of colors and flowers.

4. Machine-stitch pieces in place using your favorite machine-appliqué stitch.

5. Create a quilt sandwich referring to Quilting Basics on page 110.

6. Quilt as desired.

7. Bind referring to Quilting Basics on page 110 to finish. **QW**

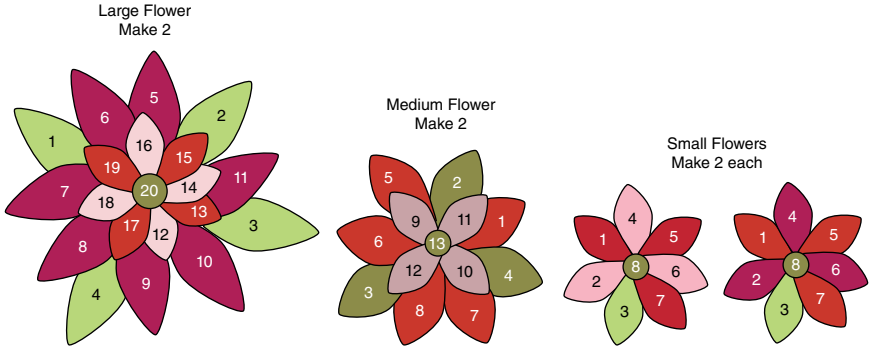
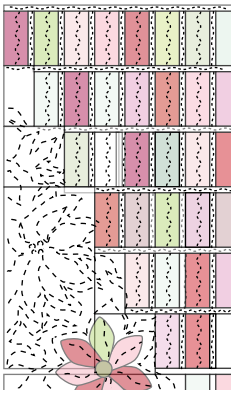
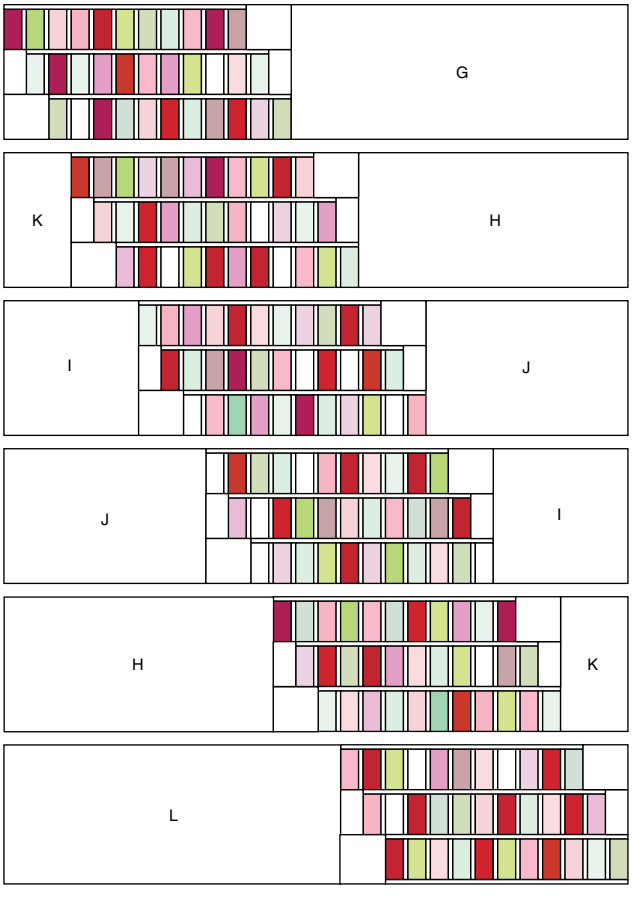


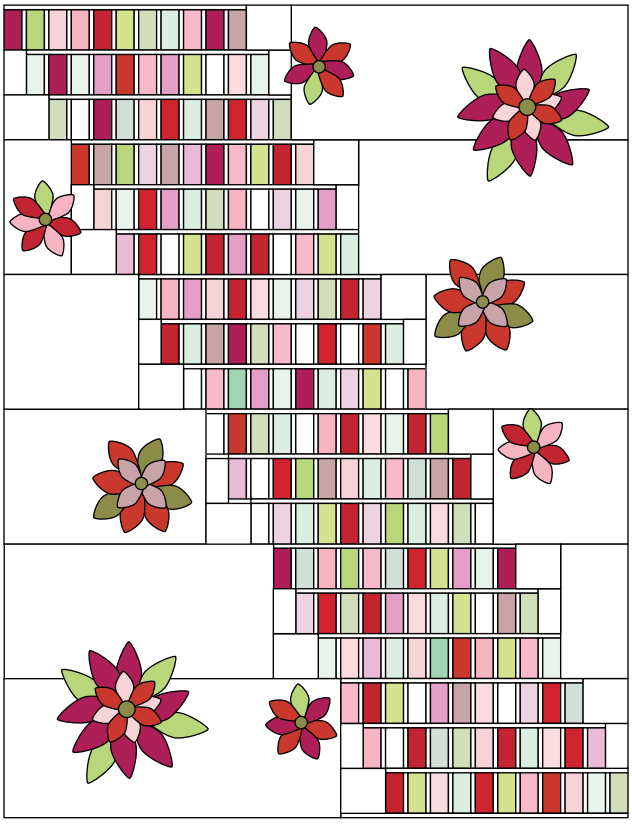
Figure 4



Poinsettias
Quilting Diagram



Poinsettias
Assembly Diagram 69½" x 90½"



Poinsettias
Appliqué Placement Diagram

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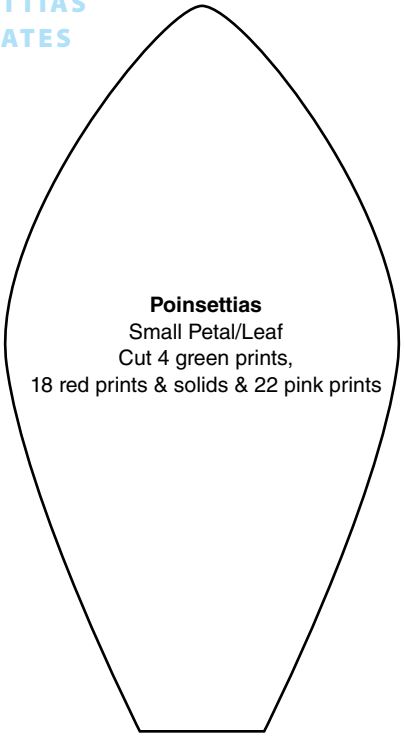
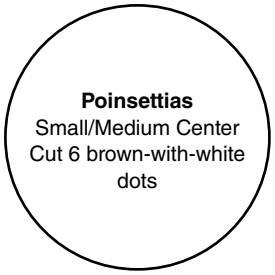
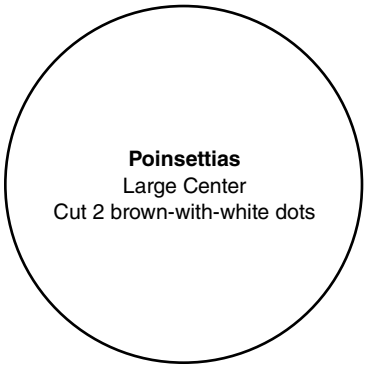


Poinsettias
Small Petal/Leaf
Cut 4 green prints,
18 red prints & solids & 22 pink prints



Poinsettias
Small/Medium Center
Cut 6 brown-with-white dots



Poinsettias
Large Center
Cut 2 brown-with-white dots

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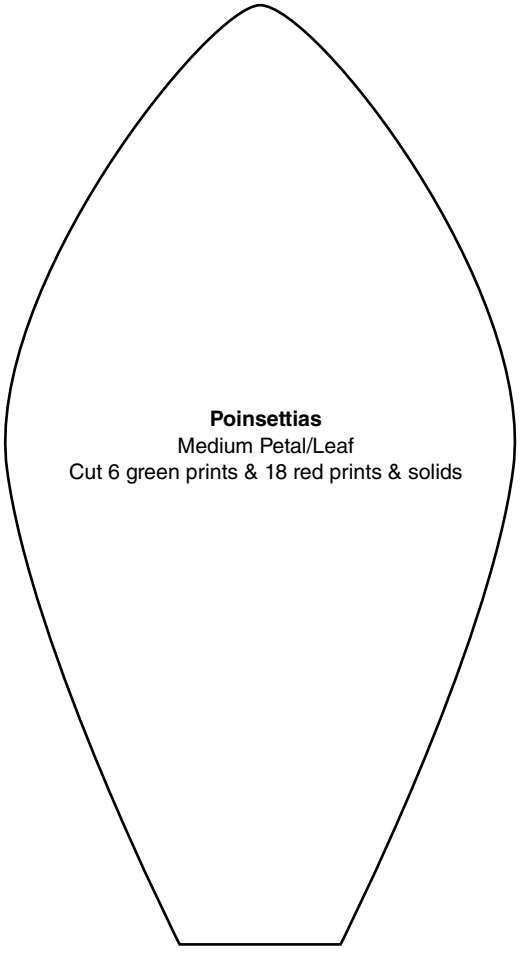
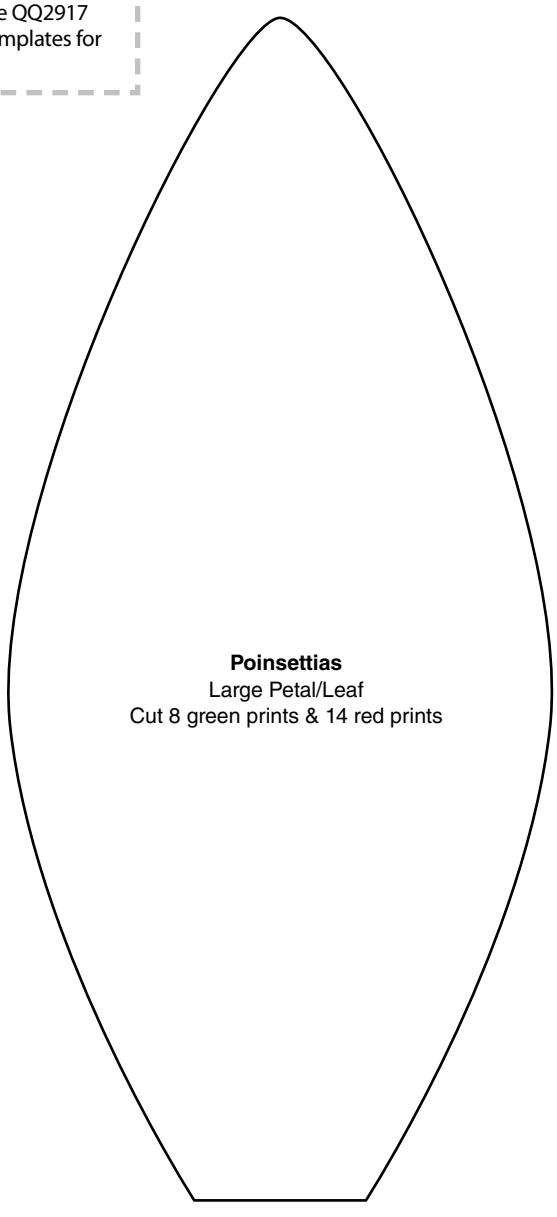


Poinsettias
Medium Petal/Leaf
Cut 6 green prints & 18 red prints & solids



Poinsettias
Large Petal/Leaf
Cut 8 green prints & 14 red prints

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designed by
Karen Combs
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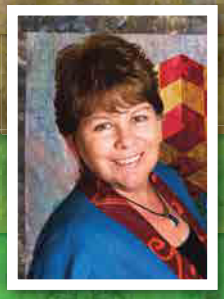

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Mary Buvia, Award-Winning Quilter

An amazing self-taught journey in quilting.

FROM THE EDITOR

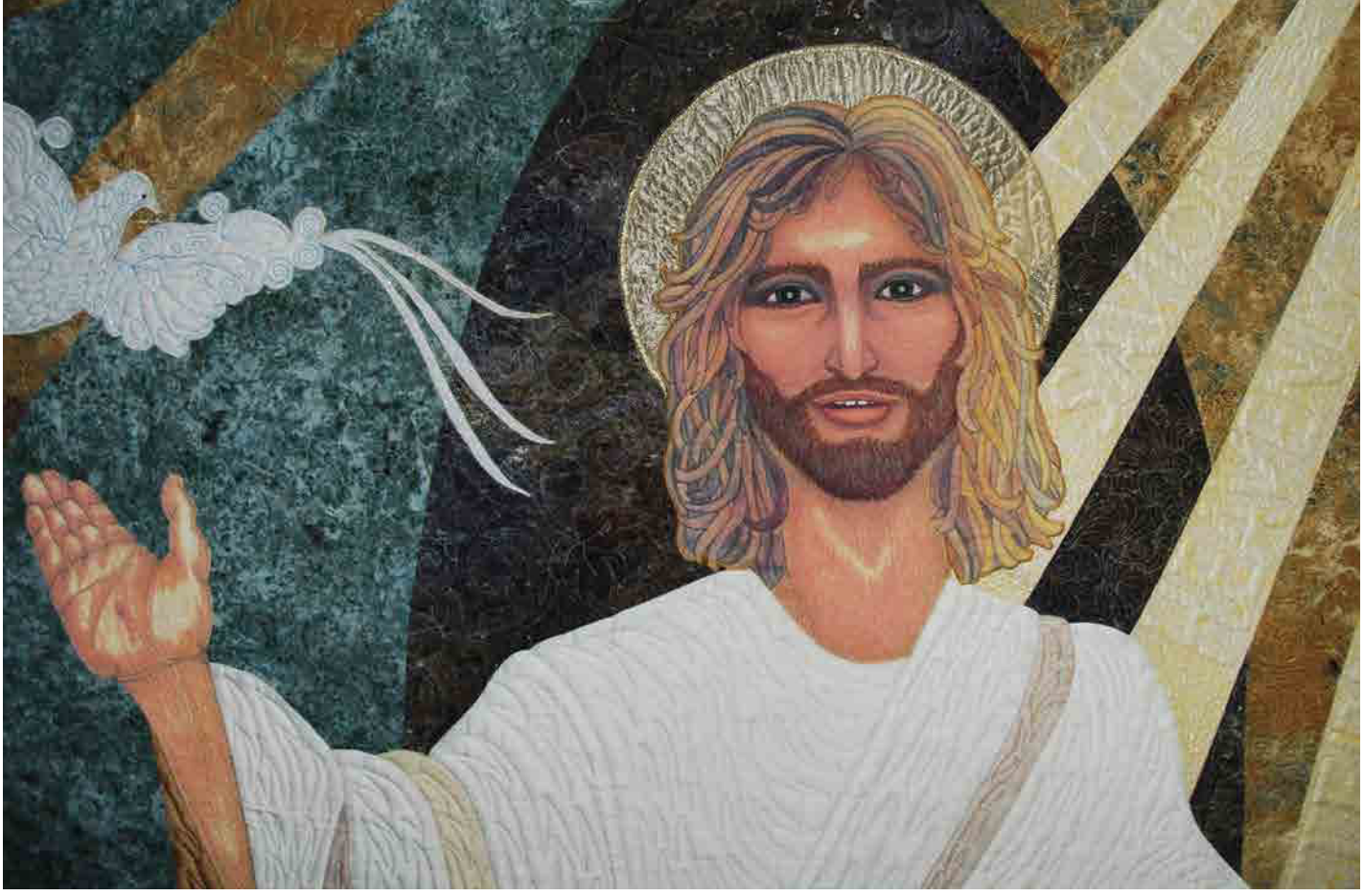
Mary Buvia's quilting journey actually began at the tender age of 7 when she watched her grandmother sew and quizzed her on techniques. From that point on, stitching was in her blood. Making doll clothes and then her own clothing started the foundation of a lifelong career.

By the age of 18, Mary was making custom clothing for 20 people. She made everything from coats, hats and swimwear to prom gowns and undergarments.

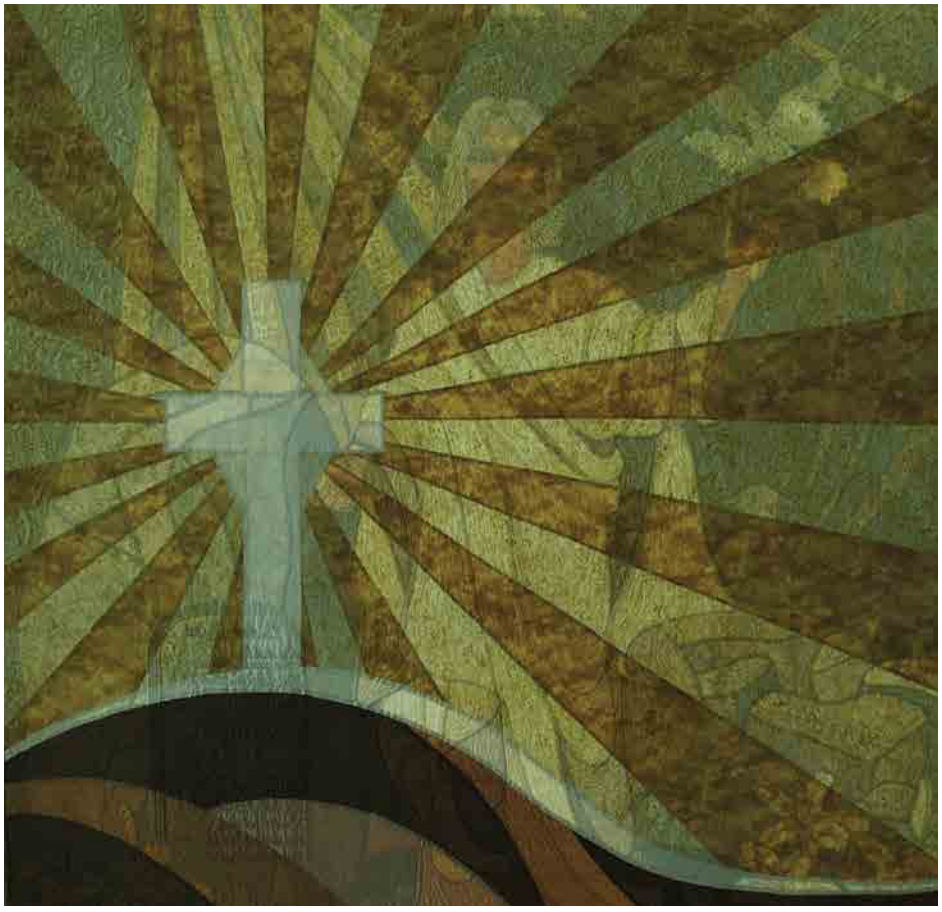
In 1982, Mary opened a custom flag and banner shop. For the next 13 years she worked diligently, expanding the business four times. She then sold it lock, stock and barrel, and the next day her decision to begin quilting was made.

As a totally self-taught quilter, she was determined to improve her skills, so she began to search out and read quilting books in an effort to gather knowledge. At the time, quilting classes weren't readily available, so Mary developed her own techniques and style through trial and error.

Mary Buvia



Close-up of the top side (above) and back side (below) show detailed areas of stitching of HE Who Guides Me. See a photo of the entire quilt top on page 114.



She has acquired a wealth of information not only about machine quilting, appliqué and piecing, but also about threads and battings and how best to use them to get the results desired.

Mary saved her first quilt and cherishes it. It grounds her and lets her know how far she's come.

An Award Winner

HE Who Guides Me is her latest creation. You can't help but feel her joy when she talks about it. "My excitement and enthusiasm for this art form returned with this quilt. After studying an original painting by my late husband, I decided to begin my own drawings on this subject. After two months of drawing face, hands, feet and lamb, I drew the entire background to portray this beautiful story. This design was definitely out of my comfort zone!"

Even so, she decided it was a quilt she had to make. "I will say that my

Young at Heart (above) and The Loading Dock (on facing page) are just a couple of the many quilts Mary has made throughout her quilting career. Her attention to detail is well-known.

hand was guided during the whole drawing process as I have never drawn a portrait. During the process I kept asking myself 'why do I think I can do this delicate work?'"

Mary incorporated many new techniques to capture the feel she wanted for this quilt. She used dupioni silk for the robe, raw sheer silk for the long rays and halo, and a metallic sheer to create highlighting in the crosses. To make it even more complicated, she designed a second quilt for the back using her "rule"—repetition with variety.

HE Who Guides Me won three ribbons on its first showing: Best of Show, Exemplary Machine Quilting and First Place Art/Innovation. This quilt is featured on our Inspiration Page and can be seen on page 114.

During her 20-year quilting career, Mary has earned numerous awards and achievements. In 2011, she won the Master Quilter Award and World of Beauty (second highest award) at the Houston International Quilt Festival. Her book *Santa's Loading Dock Quilt* (American Quilter's Society) was released in August 2012. She was given the Lifetime Achievement Award from the Indiana State Guild Association. Mary says, "I am thrilled and honored to have had these doors opened for me."

Since 2003, Mary's quilts have been honored with over 65 awards. Included are several Best of Show awards, many first-place ribbons and

Viewer's Choice awards, to mention a few. Several of Mary's quilts have also been featured in top quilting magazines throughout the years. To view one of Mary's quilts is pure pleasure.

Onward & Upward

Mary went through a rough patch after losing her husband to cancer a few years ago. She felt her life was in a quagmire. Suddenly, the quilting that she loved became an activity that she had to force herself to do. That was the case until she began HE Who Guides Me. "I've always heard the phrase, 'when God closes one door, another opens,' but I wasn't too certain I believed that could happen. It has now been proven to me that this is, indeed, the path our lives do take. I am so grateful that the quilting world has given me a renewed reason for living."

Mary is grateful to the thousands of students who have taken her classes. She truly enjoys meeting each and every one of them. Her goal with her classes is to teach each student from her own experiences and to help all of them reach their quilting goals.

From Concept to Finished Quilt

Mary puts a lot of time, heart and soul into each of her works of art, and they truly are works of art. A quilt can take her as long as one to two years to create. A lot of time is put into the planning and execution. She begins with determining the

Little Piece of Heaven is an amazing quilt that has several major awards to its credit. To the right of it you will see the detail that goes into one of Mary's original designs as she plans and draws it before beginning.

concept; she sketches, selects the fabrics and threads, and she plans out the actual quilting that will be used. Every step is worked out ahead of time, and the design is sketched before the needlework begins. She says this is probably the only part of her life in which she exercises complete patience.

Mary credits herself with having made every mistake possible through the years, and she shares this with her students. It helps to put a human face on the talent, and it encourage her students to keep trying. Everyone has to start somewhere, and Mary openly shares some of her mistakes in the hopes of helping others.

At present, Mary teaches Machine Free Motion Quilting I and II, Continuing Free Motion Studies, Invisible Appliqué and Understanding Thread Choices. She offers her classes at large quilt shows, such as National Quilting Association and American Quilter's Society, and to specialty quilt shops around the country.

She also teaches monthly classes near her home in the suburbs of Indianapolis, Ind. She lectures and teaches workshops for quilting guilds and other venues. She has developed a large number of skill-building patterns that can be purchased through her classes or by contacting her through her website (www.marybuvia.com). Many of her patterns have options for either quilting or appliqué. The classes are well designed with great detail to improve your skills for either technique.

Mary will teach several classes at Annie's Festival from Oct. 30—Nov. 1, 2015, in Fort Wayne, Ind. For more information, visit AnniesCraftStore.com. **QW**

Author's Note:

I recently had the opportunity to take a class with Mary. She is one of the best instructors I've ever had the pleasure to meet. Her knowledge of everything quilted is expansive, and she is more than willing to share that knowledge with her students. Mary's goal is to share and help all her students. If you ever have the opportunity to take one of her classes, please do. You won't regret it. I plan to take more when the opportunity arises.

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DESIGNED & QUILTED BY TRICIA LYNN MALONEY

Shades of Christmas

YOUR QUILT YOUR WAY AVAILABLE

Turn Quarter Log Cabin blocks into a table setting for any table.

SPECIFICATIONS
Skill Level: Beginner
Table Runner Size: 50" x 10"
Place Mat Size: 14" x 10"
Block Size: 10" x 10" finished
Number of Blocks: 5 for runner, 2 for place mats

MATERIALS

Materials given will make 1 table runner and 2 place mats.

- ½ yard red solid*
- ⅝ yard white solid*
- 1 yard green solid*
- Backing to size for table runner and 2 place mats
- Batting to size for table runner and 2 place mats*
- Thread*
- Basic sewing tools and supplies

Quilter's Candy fabric collection, Hobbs Heirloom 80/20 Premium Batting and Essential thread provided by Connecting Threads used to make sample.

CUTTING

From red solid:

- Cut 5 (2½" by fabric width) strips.
  Subcut strips into 7 each 2½" B squares and 2½" x 4½" C, 2½" x 6½" F and 2½" x 8½" G strips.

From white solid:

- Cut 1 (10½" by fabric width) strip.
  Subcut strip into 7 each 2½" x 10½" I strips and 2½" x 8½" H strips.
- Cut 1 (4½" by fabric width) strip.
  Subcut strip into 2 (4½" x 10½") J rectangles.

From green solid:

- Cut 3 (2½" by fabric width) strips.
  Subcut strips into 7 each 2½" A squares and 2½" x 4½" D and 2½" x 6½" E strips.
- Cut 7 (2¼" by fabric width) binding strips.

COMPLETING THE BLOCKS

1. To complete one Quarter Log Cabin block, select one each A–I piece.

2. Sew A to B and add C as shown in Figure 1; press.

Figure 1

3. Sew D to the B/C side and E to the C/D side as shown in Figure 2; press.

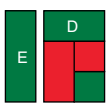


Figure 2

4. Sew F to the D/E side and G to the E/F side as shown in Figure 3; press.

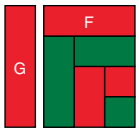
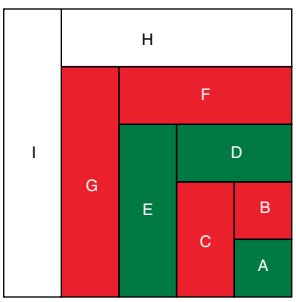


Figure 3



Quarter Log Cabin
10" x 10" Finished Block
Make 5 for table runner
& 2 for place mats

5. Sew H to the G/F side and I to the G/H side to complete one Quarter Log Cabin block as shown in Figure 4; press.

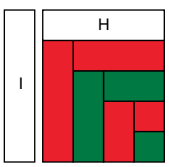


Figure 4

6. Repeat steps 1–5 to complete a total of seven Quarter Log Cabin blocks.

COMPLETING THE TABLE RUNNER

Refer to the Assembly Diagram as needed.

1. Arrange and join five Quarter Log Cabin blocks to complete the runner top; press.

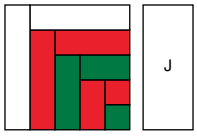
2. Create a quilt sandwich referring to Quilting Basics on page 110.

“I have always loved working with Log Cabin blocks—there is so much variety. I am often surprised by the results.”
—Tricia Lynn Maloney

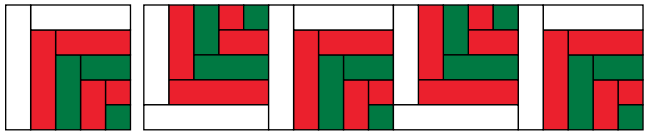
3. Quilt as desired.
4. Bind referring to Quilting Basics on page 110 to finish.

COMPLETING THE PLACE MATS

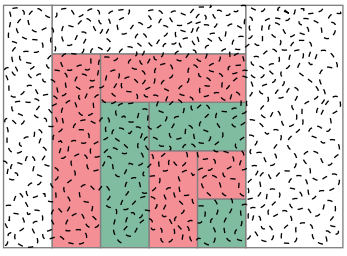
Refer to the Assembly Diagram as needed.
1. Sew a J rectangle to the A/B side of one Quarter Log Cabin block to complete a place mat top; press. Repeat to complete a second place mat top.
2. Create a quilt sandwich referring to Quilting Basics on page 110.
3. Quilt as desired.
4. Bind referring to Quilting Basics on page 110 to finish. **QW**



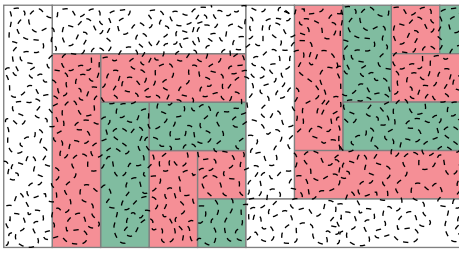
Shades of Christmas Place Mat
Assembly Diagram 14" x 10"



Shades of Christmas Table Runner
Assembly Diagram 50" x 10"



Shades of Christmas Place Mat
Quilting Diagram



Shades of Christmas Table Runner
Quilting Diagram

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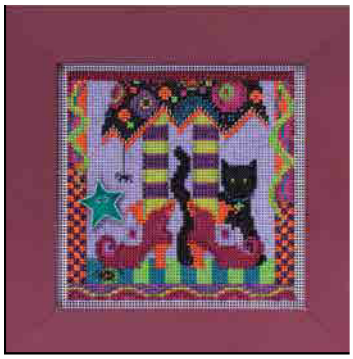

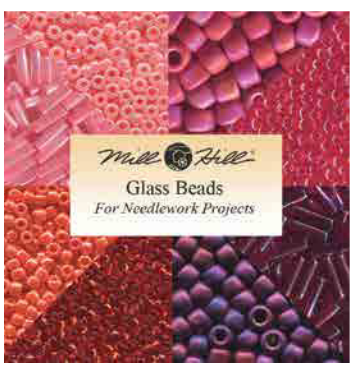

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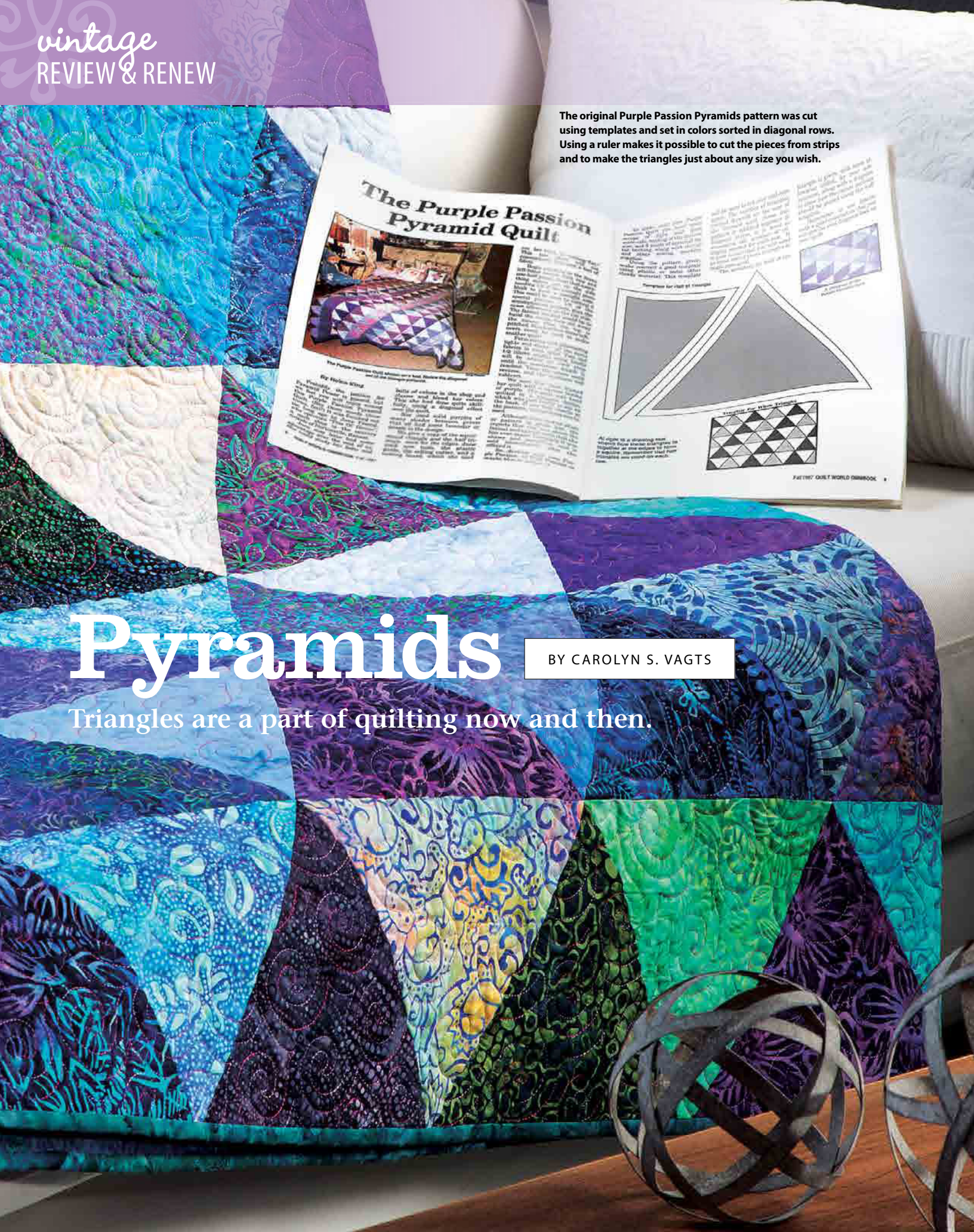

The original Purple Passion Pyramids pattern was cut using templates and set in colors sorted in diagonal rows. Using a ruler makes it possible to cut the pieces from strips and to make the triangles just about any size you wish.

Pyramids

BY CAROLYN S. VAGTS

Triangles are a part of quilting now and then.

I love exploring the origins of quilt patterns and how they have been modified through the years but still remain recognizable. The fabrics and the techniques evolve, but for the most part, they appear to be the same. A Pyramid pattern is still a Pyramid pattern whether it's assembled by hand or machine, cut using scissors or rotary-cutting tools, or made from individually cut pieces or strips which are then subcut with the aid of a 60-degree ruler. The results are the same. The beauty of strip piecing, rotary cutters and rulers is the time saved, not to mention the accuracy.

I'm amazed that quilting has survived through the years considering the time and effort that had to go into each and every quilt in the past. This is especially true when you think about the fabrics available to those quilters in the beginning. For the most part, quilting started out of necessity, not as an art form or hobby. We really don't understand just how lucky we are as quilters in our day and age. We have every type and color of fabric available on a whim, with high-quality batting and sewing machines that sew effortlessly.

The Original Pattern

The original Purple Passion Pyramids quilt pattern from the fall 1987 issue of *Quilt World Omnibook* was the inspiration for this makeover. I found this pattern while paging through one of our vintage magazines. It's a timeless selection that is just as pertinent in today's market as it was in 1987. Purple Passion Pyramids was a prime candidate for a ruler makeover.

The original pattern was cut using templates and set in colors sorted in diagonal rows. Templates are something I avoid. I hate the time it takes to prepare the template and then cut out each piece, and I feel it's really easy to lose accuracy when cutting pieces using templates. Rulers are my preferred way to cut if at all possible, and with this pattern, it is possible. There are several great 60-degree triangle rulers on the market today, and that's all you need to cut out this pattern. Using a ruler makes it possible to cut the pieces from strips and to make the triangles just about any size you wish.

The original pattern used template pieces that finish into 5" triangles with an added template piece for the setting triangles. I changed my triangles to finish at 8" tall and am not using setting triangles. With the use of a ruler I could precut my fat quarters into 8½" strips and then subcut the strips into triangles.

I cut two to four 8½"-tall triangles from the fat quarters depending on the usable fabric length without selvage, which added up to a nice range of colors. I decided to wait until I

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Quilt World
OMNIBOOK

could see what I had in the way of colors before I decided how to lay out my blocks.

In the original pattern, the light and dark triangles were laid out in alternating diagonal rows. Since this pattern can be made to any size by simply adding length to the rows and more rows, I decided to lay out my blocks before determining what size I'd make.

To Begin

After rifling through my fat quarters to see what would work best in this quilt, I pressed my selections. Each fat quarter was cut into 8½" strips (the size of my unfinished blocks) by the length of the fat quarter, which should be around 20"–22", depending on fabric. I found that one fat quarter will yield two strips.

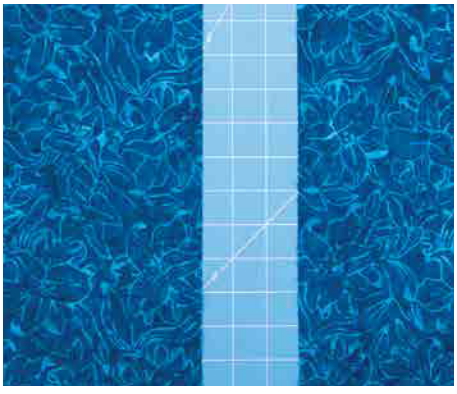


Photo A: Cut two 8½" x 22" strips from each fat quarter.

Once the strips were cut, I cut out the triangles. Since the unfinished size of the triangle was 8½", I only had to line up the flat small end of the ruler with the top edge of the strip, and the bottom edge with the 8½" line on the wide part of the ruler along the strip. This made the cutting easy. Cutting from premeasured strips is the most efficient use of the fabric when cutting 60-degree triangles. Once the first angle is cut, simply flip the ruler and realign it with the previous cut edge.

Photo B

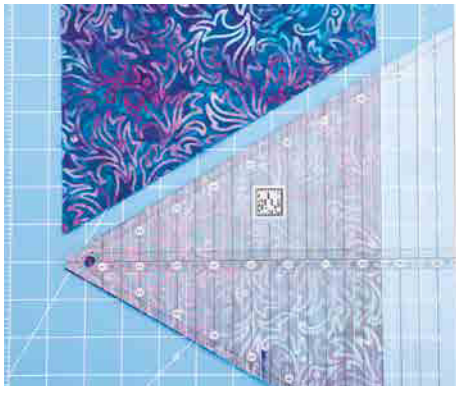


Photo C

Photo D

Photos B–D: Cut out the triangle on one side and then flip the template to the alternate side for the best use of the fabric.

Putting the Triangles Together

Once all the triangles were cut out, I laid them out on the floor and began to play with how I would set them.

Triangles are very versatile and have many options for placement. Once you are comfortable working with them, the ideas just keep coming. If you decide to try making a quilt with triangles, take the time to play with the placement options before you stitch. You may find a setting option you like better.

Photo E: My final layout was made with randomly selected lights and darks alternating in straight rows of assorted blues, purples, greens, aquas and teals.

This is a great pattern to play around with. There are different ways to arrange the colors, and you may discover just how many ways there are to arrange the 60-degree triangles! It's worth the time you invest to discover the layout that perfectly suits your own personal taste. In the original 1987 pattern, the sample was laid out in alternating diagonal rows of light and dark fabrics. After much thought, I decided to simply alternate my blocks randomly in darks and lights. Sometimes you have to go with what is available or purchase more fabric. I wanted to use my stash of fat quarters.

Here's a Tip

If the flat point of the triangle is always alternated top and then bottom as you stitch, the blocks will go together much easier, and the flat point will help you line up the triangles.
If you alternate the flat point to the top and bottom, you will always be working on the straight of grain instead of the bias when assembling the rows.

Once I settled on the layout, I labeled each row on the first triangle with a sticky note. Because each row will start with a triangle pointing either up or down, I marked the note with the row number and whether the point is up or down. If a triangle is flipped the wrong way, the entire row's color position will change. After I marked each row, I carefully stacked them so that the orientation and position was in order from first block to last in each row.

Photo F

Photo G

Photo H

Photo I

Photos F–I: Placing a sticky note on each row that states which row it is and whether the first block is point up or down will help to keep your rows in perfect order.

Working one row at a time and making sure to keep the triangles in order, I stitched one triangle at a time to the next. This is one of those patterns where it's best not to use chain piecing. If you do, your quilts had better have a totally random setting because that's what you'll get. Maintaining a controlled pattern requires assembling one block at a time. Starting with row 1, stitch block 1 to block 2 and press. Then add block 3 and so on, until the row is complete. Then move on to make row 2.

Photo J

Photo K

Photos J–K: Start with row 1, block 1 and add one triangle at a time, making sure to stitch in order. Continue to add one triangle at a time.

Continue on until you have pieced each row together. Once each row is assembled, I began by stitching row 1 to row 2. With right sides together, I put a pin through each point at the intersection of each top seam through both rows and pinned. This is the ¼" intersection. Pin every point across each set of rows before stitching. Once the seam was pinned,

Quilt: *Love Those Panels* by Cozy Quilt Designs. www.cozyquilt.com

TIMELESS TREASURES

ttfabrics.com @sewtimeless

Nature Hike

I stitched the rows together and then pressed. I found it best to leave my sticky notes attached until the end of piecing. It's easy to lose track of which row goes where.

Photo L: Take your time and do the pinning. It will make all the difference in keeping nice crisp points. Take your time when stitching the rows together to keep them in order.

Once all the rows were assembled, I sandwiched the pieced top, batting and backing as I would for any quilt. Then the entire piece was quilted.

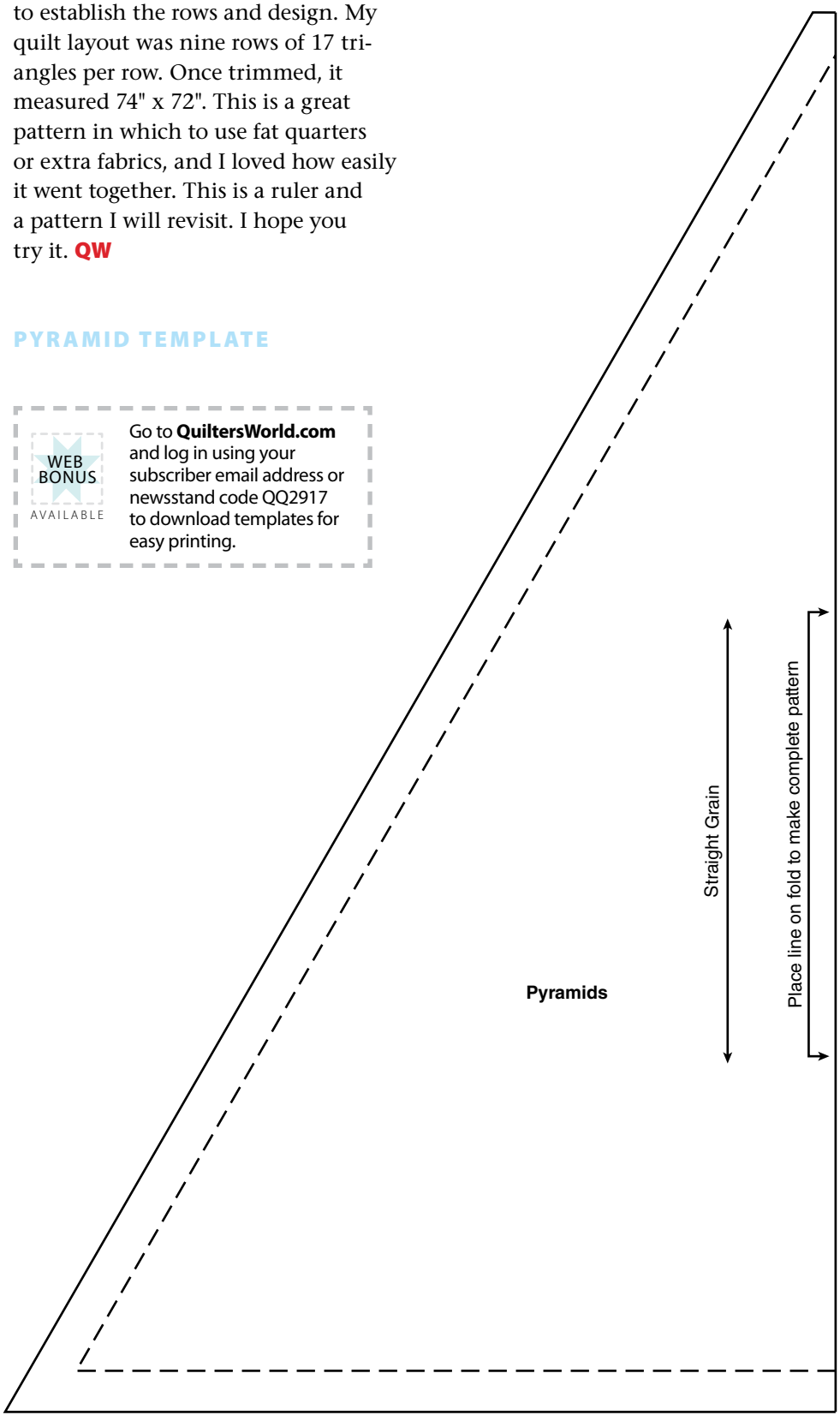
Photo M: Sandwich the layers and quilt the entire top.

After the quilting was finished, I trimmed off the excess half-triangles and squared up the quilt before binding. I placed my ruler a ¼" beyond the inside short ends and trimmed off the uneven ends. It's a bit of extra waste, but it is much easier than adding the half-block units. This quilt can be made in any size you wish. Simply lay it out first to establish the rows and design. My quilt layout was nine rows of 17 triangles per row. Once trimmed, it measured 74" x 72". This is a great pattern in which to use fat quarters or extra fabrics, and I loved how easily it went together. This is a ruler and a pattern I will revisit. I hope you try it. **QW**

PYRAMID TEMPLATE

WEB BONUS AVAILABLE

Go to **QuiltersWorld.com** and log in using your subscriber email address or newsstand code QQ2917 to download templates for easy printing.



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SYARQ-A

DESIGNED & QUILTED BY JULIE WEAVER

Mountain Meadows

YOUR QUILT YOUR WAY AVAILABLE

Brush up on your traditional piecing skills and create a lovely quilt at the same time.

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: 52" x 64"
Block Size: 12" x 12" finished
Number of Blocks: 12

MATERIALS

- 172 (2½" x 4½") assorted autumn-color A rectangles
- 36 (4½" x 8½") assorted autumn-color B rectangles
- 160 (2½") assorted white, cream or ivory tonal C squares
- 72 (4½") assorted white, cream or ivory tonal D squares
- ⅔ yard cream tonal
- 1¼ yards brown tonal
- Backing to size
- Batting to size*
- Thread
- Basic sewing tools and supplies

Thermore batting from Hobbs used to make sample.

CUTTING

From cream tonal:

- Cut 11 (1½" by fabric width) G/H/I/J strips.

From brown tonal:

- Cut 11 (1½" by fabric width) E/F/K/L strips. Trim 2 strips to make 2 (1½" x 38½") F strips. Set aside remaining strips for E/K/L.
- Cut 7 (2¼" by fabric width) binding strips.

COMPLETING THE BLOCKS

1. Draw a diagonal line from corner to corner on the wrong side of each C and D square.

2. Referring to Figure 1, place a C square on one end of an A rectangle and stitch on the marked line. Trim seam to ¼" and press C to the right side.

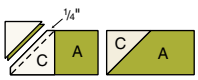


Figure 1

3. Repeat step 2 with C on the opposite end of A to complete an A-C unit as shown in Figure 2.

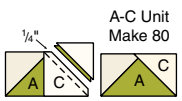


Figure 2

4. Repeat steps 2 and 3 to complete a total of 80 A-C units.

5. Join two A-C units to make an A-C strip as shown in Figure 3; press. Repeat to make a total of 40 A-C strips. Set aside four A-C strips for borders.

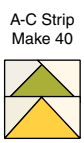


Figure 3

6. Repeat steps 2 and 3 with D squares and B rectangles to make a total of 36 B-D units as shown in Figure 4.

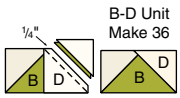
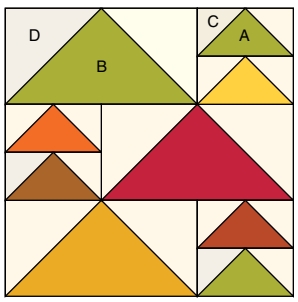
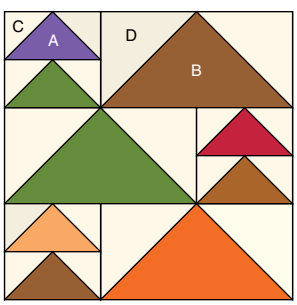


Figure 4



Mountain Meadows
12" x 12" Finished Block
Make 6



Reverse Mountain Meadows
12" x 12" Finished Block
Make 6

7. To complete one Mountain Meadows block, select three B-D units and three A-C strips.

8. Sew an A-C strip to the right end of a B-D unit to make the top row as shown in Figure 5; press. Repeat to make the bottom row.

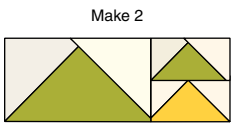


Figure 5

“The season was the main inspiration for this quilt. I love the colors of fall and always seem to think ‘scrap quilts’ when I think of this particular season. Don’t know why; spring should be the cleaning season! So, I challenged myself to make this project completely from scraps—and I succeeded!” —Julie Weaver

9. Sew an A-C strip to the left end of a B-D unit to make the center row as shown in Figure 6; press.

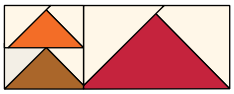


Figure 6

10. Sew the center row between the top and bottom rows to complete one Mountain Meadows block as shown in Figure 7; press.

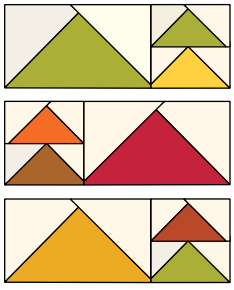


Figure 7

11. Repeat steps 7–10 to complete a total of six Mountain Meadows blocks.
12. Repeat steps 7–10 sewing the A-C strips to the left end of two B-D units and to the right end of one B-D unit to make six Reverse Mountain Meadows blocks referring to Figure 8.

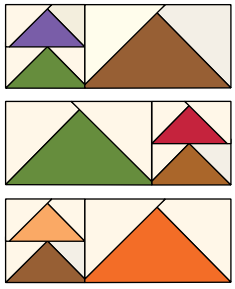
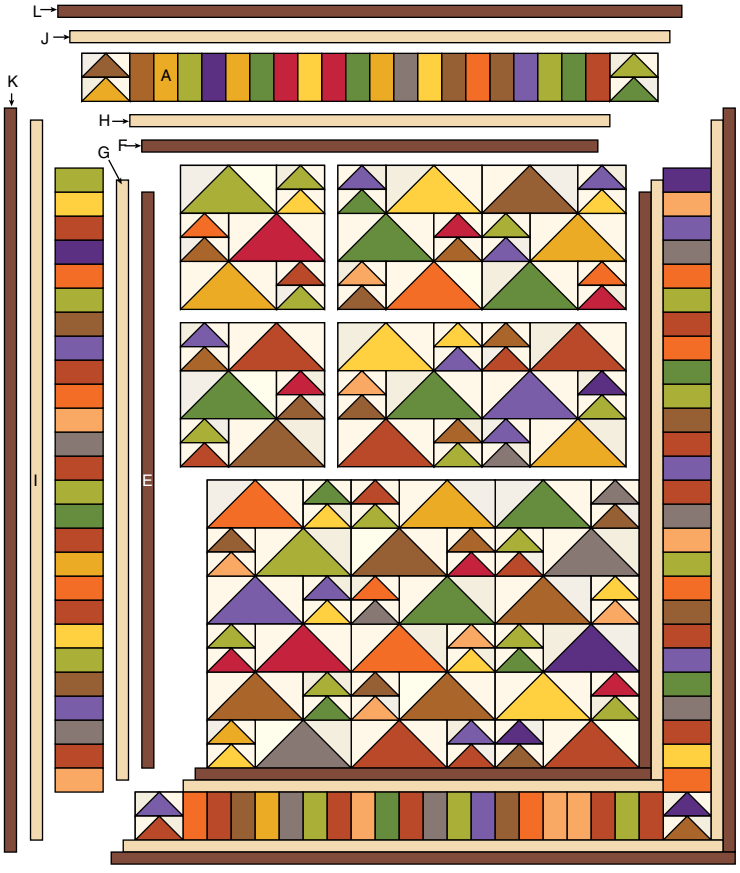


Figure 8

COMPLETING THE QUILT

Refer to the Assembly Diagram for arranging blocks and adding borders.
1. Arrange and join three blocks to make a row alternating the placement of the Mountain Meadows and Reverse Mountain Meadows blocks; press. Repeat to make four rows, alternating the placement of the blocks from row to row.
2. Join the rows to complete the quilt center; press.



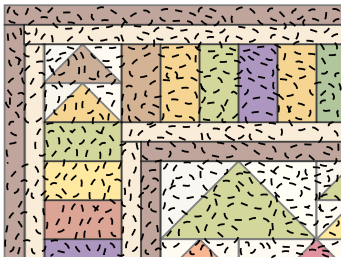
Mountain Meadows
Assembly Diagram 52" x 64"

Here's a Tip

Measuring the quilt center before creating and attaching borders is always a good idea, especially in a project with lots of seams. In a perfect world a designer could give mathematically correct measurements and those measurements would always fit your quilt. Measure your finished quilt through the center both horizontally and vertically to check the size before adding borders. Adjust border strips or units as necessary.

3. Join the E/K/L strips on the short ends to make a long strip; press. Subcut strip into two each 1½" x 48½" E strips, 1½" x 62½" K strips and 1½" x 52½" L strips.
4. Sew E strips to opposite long sides and F strips to the top and bottom of the quilt center; press.
5. Repeat step 3 with G/H/I/J strips to cut two each 1½" x 50½" G strips, 1½" x 40½" H strips, 1½" x 60½" I strips and 1½" x 50½" J strips.
6. Sew G strips to opposite long sides and H strips to the top and bottom of the quilt center; press.
7. Select and join 26 A rectangles to make a side strip; press. Repeat to make a second side strip.
8. Sew a side strip to opposite sides of the quilt center; press.
9. Repeat step 7 with 20 A rectangles to make the top and bottom strips.

10. Sew an A-C strip to each end of the top and bottom strips; press.
11. Sew these strips to the top and bottom of the quilt center; press.
12. Sew I strips to opposite long sides and J strips to the top and bottom of the quilt center; press.
13. Sew K strips to opposite long sides and L strips to the top and bottom of the quilt center; press.
14. Create a quilt sandwich referring to Quilting Basics on page 110.
15. Quilt as desired.
16. Bind referring to Quilting Basics on page 110 to finish. **QW**



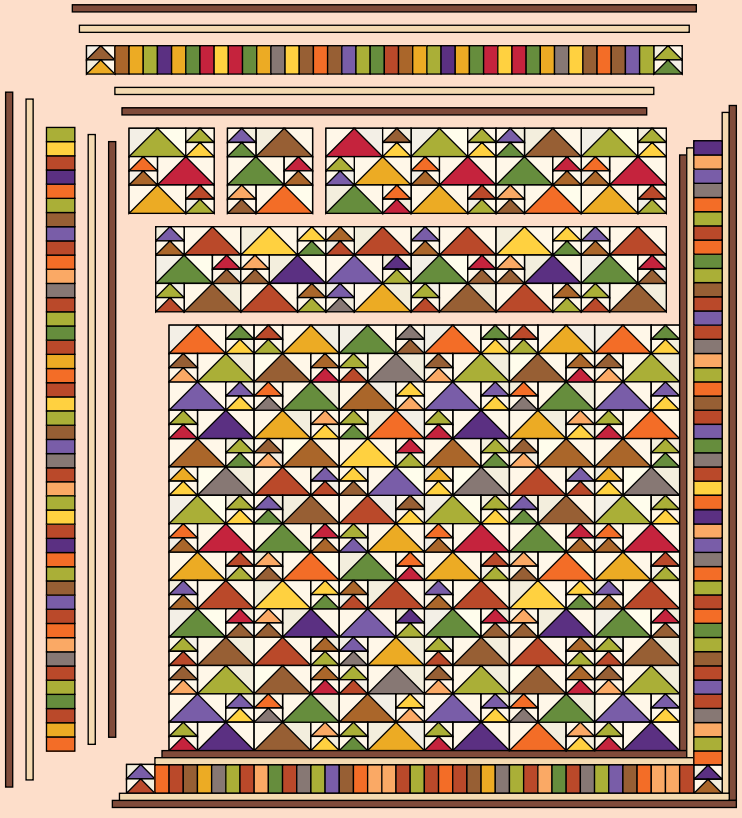
Mountain Meadows
Quilting Diagram

YOUR QUILT YOUR WAY AVAILABLE

This is a timeless pattern that would look great in almost any fabric. For a more traditional finish, use a white background and small prints in a palette of your choice.

Increase Size With Additional Blocks

Add 3 blocks to each row, add 3 rows, and additional A border pieces to make a queen-size quilt.



Mountain Meadows
Alternate Assembly Diagram 88" x 100"

DESIGNED & QUILTED BY CAROLYN S. VAGTS FOR THE VILLAGE PATTERN CO.

A Blue Christmas

FABRIC KIT AVAILABLE

This panel makes easy work of a wall hanging. Use the extra add-on squares to create bonus hot pads.

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: 34" x 42"
Hot Pad Size: 9" x 9"

MATERIALS

Materials given will make 1 quilt and 2 hot pads.

- ⅛ yard light blue tonal*
- ⅜ yard tan tonal*
- ⅝ yard coordinating blue stripe*
- ⅔ yard holiday panel*
- ⅞ yard dark blue solid*
- Backing to size
- Batting to size*
- 2 (9½") hot pad backing squares
- ⅜ yard heat-resistant batting*
- Thread
- Basic sewing tools and supplies

***Saint Nicolas fabric collection from Timeless Treasures; batting from Hobbs; heat-resistant batting from Bosal used to make sample.**

Here's a Tip

Use heat-resistant batting whenever you make pot holders or hot mats. Regular batting is not made to protect your hands or other surfaces from heat, and some non-cotton battings may melt if overheated.

CUTTING

From light blue tonal:

- Cut 1 (2½" by fabric width) strip.
  Subcut strip into 14 (2½") F squares.

From tan tonal:

- Cut 1 (2½" by fabric width) strip.
  Subcut strip into 10 (2½") G squares.
- Cut 4 (1½" by fabric width) strips.
  Trim strips to make 2 each 1½" x 20½" B strips and 1½" x 30½" C strips.

From coordinating blue stripe:

- Cut 7 (2¼" by fabric width) binding strips.

From holiday panel:

- Center motif and cut 1 (20½" x 28½") A rectangle.
- Center motifs and cut 6 (6½") I squares from smaller panel squares.

From dark blue solid:

- Cut 9 (2½" by fabric width) strips.
  Trim strips to make 4 each 2½" x 22½" H strips and 2½" x 30½" D strips.
  Subcut the remaining strips and leftover strip ends into 28 (2½") E squares and 4 each 2" x 6½" J strips and 2" x 9½" K strips.

From heat-resistant batting:

- Cut 2 (9½") squares.

COMPLETING THE QUILT

Refer to the Assembly Diagram as needed.

1. Sew B strips to the top and bottom of A and add C to opposite long sides to complete the quilt center; press.

2. Select and join eight E squares with three G squares and four F squares to make a pieced strip; press. Sew a D strip to opposite long sides of the pieced strip to make a side strip as shown in Figure 1; press. Repeat to make a second side strip.

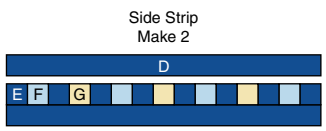


Figure 1

3. Sew a side strip to opposite sides of the quilt center; press.

4. Select and join six E squares with two G and three F squares to make a pieced strip; press. Sew an H strip to opposite long sides of the pieced strip to make the top strip as shown in Figure 2; press. Repeat to make the bottom strip.

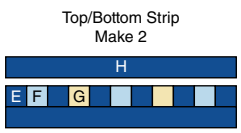


Figure 2

5. Sew an I square to opposite ends of the top and bottom strips, keeping motifs upright on all corners; press.

6. Sew the strips to the top and bottom of the quilt center to complete the quilt top; press.

7. Create a quilt sandwich referring to Quilting Basics on page 110.

8. Quilt as desired.

9. Bind referring to Quilting Basics on page 110 to finish.

“I love the creative opportunities a panel offers. They are easy to work with and can be the focus of a good collection. Rethinking how to use panels opens a lot of possibilities.” — Carolyn S. Vagts

COMPLETING THE HOT PADS

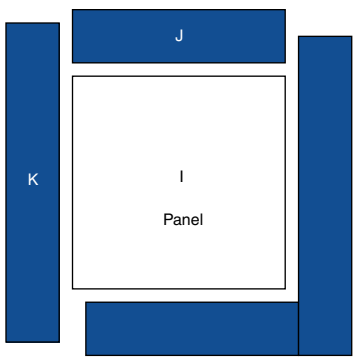
Refer to the Assembly Diagram as needed.

1. Sew J to the top and bottom and K to opposite sides of an I square to complete one hot pad top; press. Repeat to make a second hot pad top.

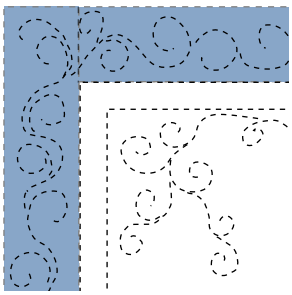
2. Create a quilt sandwich using heat-resistant batting referring to manufacturer's instructions and to Quilting Basics on page 110.

3. Quilt as desired.

4. Bind referring to Quilting Basics on page 110 to finish. **QW**

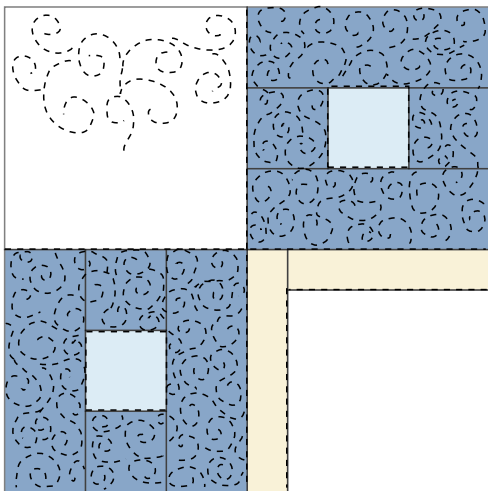


A Blue Christmas Hot Pad
Assembly Diagram 9" x 9"

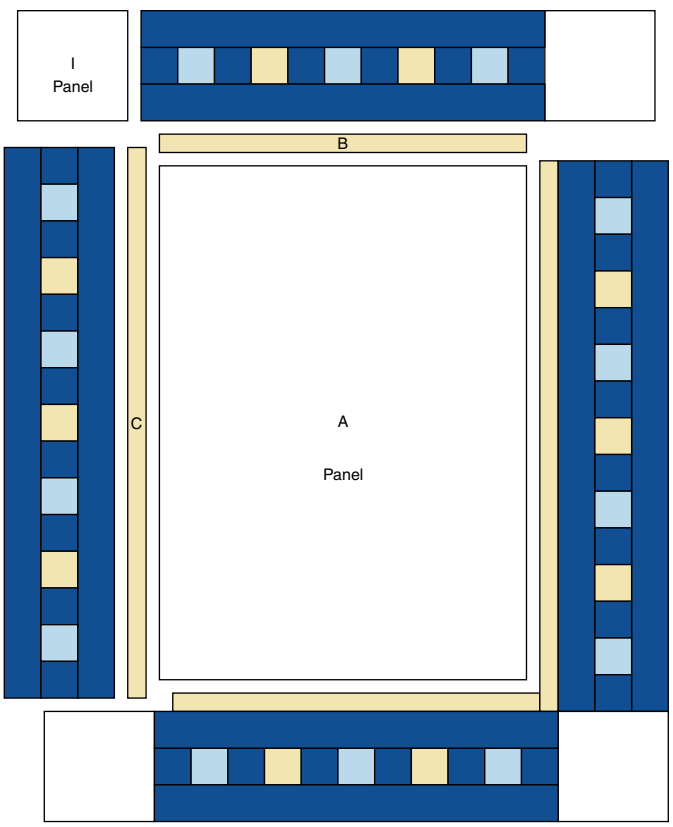


A Blue Christmas Hot Pad
Quilting Diagram

*A **fabric kit** is available for the quilt top and binding for $38.95, plus $8.50 for shipping. (Michigan residents add 6 percent sales tax). Please contact The Village Quilt Shoppe at (248) 391-5727 to order.*



A Blue Christmas
Quilting Diagram



A Blue Christmas
Assembly Diagram 34" x 42"

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DESIGN BY NANCY SCOTT
QUILTED BY MASTERPIECE QUILTING

Uneven Nine-Patch

VIDEO AVAILABLE

A simple Uneven Nine-Patch block, a ruler and some curved piecing are all it takes to make this stunning quilt.

SPECIFICATIONS
Skill Level: Intermediate
Quilt Size: 69½" x 69½"
Block Size: 10" x 10" finished
Number of Blocks: 16

MATERIALS

- 1¾ yards yellow tonal*
- 2⅓ yards gold tonal*
- 4¼ yards burgundy tonal*
- Backing to size
- Batting to size*
- Thread
- Template material or Uneven Nine-Patch Template available at AnniesCraftStore.com*
- Basic sewing tools and supplies

The Jinny Beyer Palette fabric collection from RJR Fabrics; 80/20 blend batting from Bosal; Uneven Nine-Patch Template by EZ Quilting (optional); Digital Quilting Patterns by TK Quilting & Design used in sample.

CUTTING

Prepare templates using patterns given. Transfer seam allowance dots and center marks to the J template. Cut as directed on pattern and per instructions.

From yellow tonal:

- Cut 3 (10½" by fabric width) strips. Subcut strips into 9 (10½") E squares.
- Cut 2 (4½" by fabric width) B strips.
- Cut 4 (2½" by fabric width) D strips.

From gold tonal:

- Cut 7 (10½" by fabric width) strips. Cut 64 J pieces from strips using J template.

From burgundy tonal:

- Cut 1 (2½" by fabric width) A strip.
- Cut 8 (4½" by fabric width) C strips.
- Cut 2 (15⅜" by fabric width) strips. Subcut strips into 3 (15⅜") F squares and 2 (8") G squares. Cut the F squares on both diagonals to make 12 F triangles and cut G squares in half on 1 diagonal to make 4 G triangles.
- Cut 7 (7" by fabric width) H/I strips.
- Cut 8 (2¼" by fabric width) binding strips.

COMPLETING THE BLOCKS

1. Sew an A strip between two B strips to make an A-B strip set; press.

2. Subcut the A-B strip set into 16 (2½" x 10½") A-B units as shown in Figure 1.

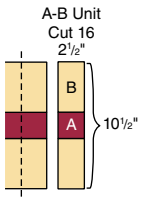


Figure 1

3. Sew a D strip between two C strips to make a C-D strip set; press. Repeat to make a total of four C-D strip sets.

4. Subcut the C-D strip sets into 32 (4½" x 10½") C-D units as shown in Figure 2.

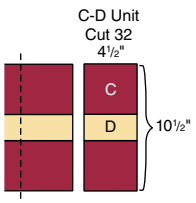
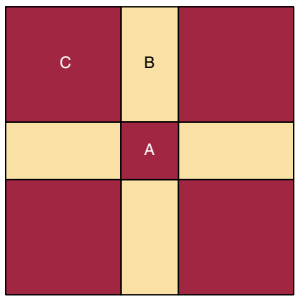


Figure 2



Uneven Nine-Patch
10" x 10" Finished Block
Make 16

5. Sew an A-B unit between two C-D units to complete one Uneven Nine-Patch block as shown in Figure 3; press.

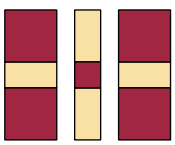


Figure 3

6. Repeat step 5 to complete a total of 16 Uneven Nine-Patch blocks.

PREPARING PIECES FOR QUILT TOP ASSEMBLY

1. Fold each Uneven Nine-Patch block and E square in quarters and crease to mark the side centers.

2. Match the center mark and straight edge of the prepared trimming template with the center of one side edge of one Uneven Nine-Patch block as shown in

“I love vintage quilt patterns, and this was a great opportunity to remake one classic pattern.” —Nancy Scott

Figure 4; mark a curved trimming line, again referring to Figure 4.

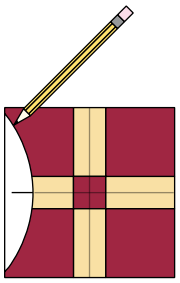


Figure 4

3. Remove the trimming template and repeat step 2 on each side of the block.
4. Trim along the marked lines to make a curved-edge block as shown in Figure 5.

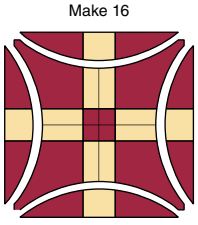


Figure 5

5. Repeat steps 2–4 to trim each Uneven Nine-Patch block.
6. Repeat steps 2–4 with the E squares to make nine curved E pieces referring to Figure 6.

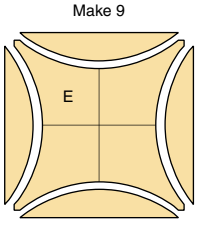


Figure 6

7. Repeat steps 2–4, centering the template and trimming the two short sides of each F triangle and the long side of each G triangle referring to Figure 7.

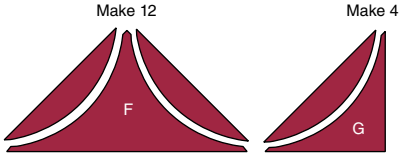


Figure 7

COMPLETING THE QUILT

Refer to the Assembly Diagram to complete the quilt top.
1. Fold and crease the trimmed Nine-Patch blocks and E squares to mark the center of each side.
2. Center and pin a J piece to one trimmed side of one Uneven Nine-Patch block, matching the center of J with the creased center of the block as shown in Figure 8. Stitch the J piece to the block as shown in Figure 9, stopping stitching at the seam allowance dot at each end; press.

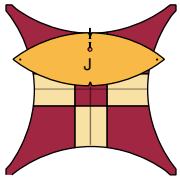


Figure 8

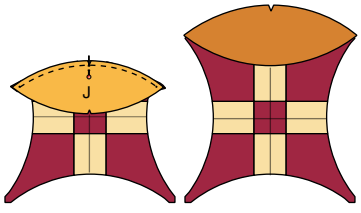


Figure 9

Here's a Tip

A consistent and accurate seam allowance is a must when using curved piecing. Make a few practice blocks to get acquainted with the trimming process and the curved-seam piecing. Practice really does make perfect!

3. Repeat step 2 on each trimmed side of the Uneven Nine-Patch block to complete a circle unit as shown in Figure 10; press.

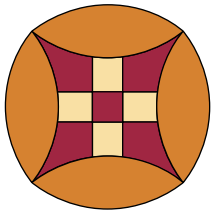


Figure 10

4. Repeat steps 2 and 3 to make a total of nine circle units.
5. Arrange and join the circle units with E, F and G pieces in diagonal rows, stopping stitching at the end of the seam allowances as shown in Figure 11; press.

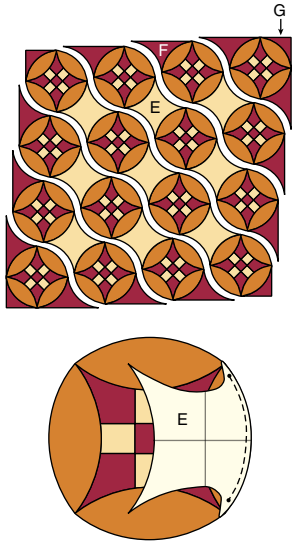
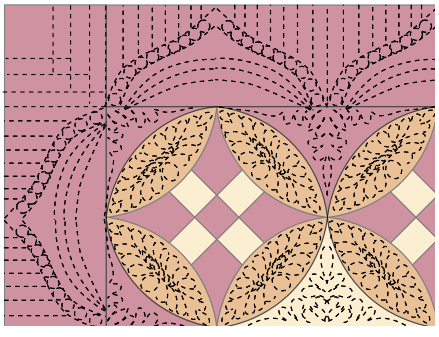


Figure 11

6. Join the stitched rows as in step 5 to complete the quilt center; press.
7. Join the H/I strips on the short ends to make one long strip; press. Subcut the strip into two each 7" x 57" H strips and 7" x 70" I strips.
8. Sew H strips to the top and bottom, and I strips to opposite sides to complete the quilt top; press.
9. Create a quilt sandwich referring to Quilting Basics on page 110.
10. Quilt as desired.
11. Bind referring to Quilting Basics on page 110 to finish. **QW**



Uneven Nine-Patch
Quilting Diagram

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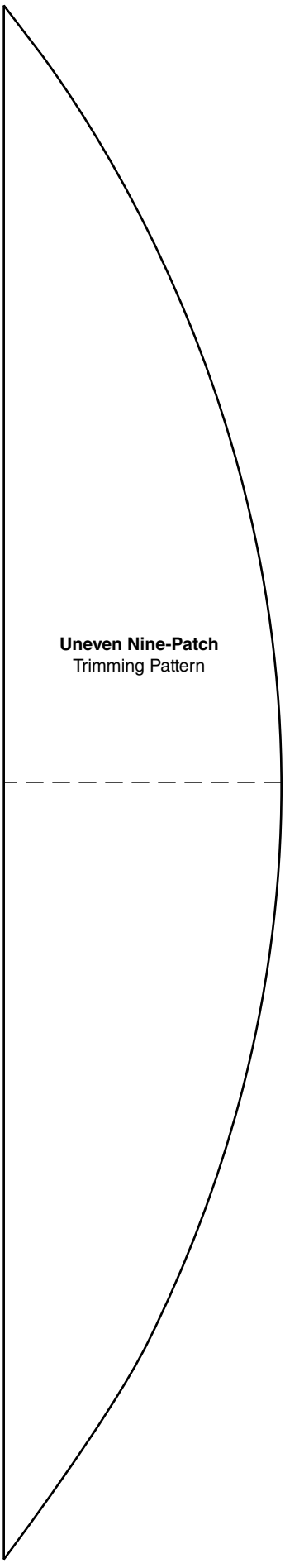
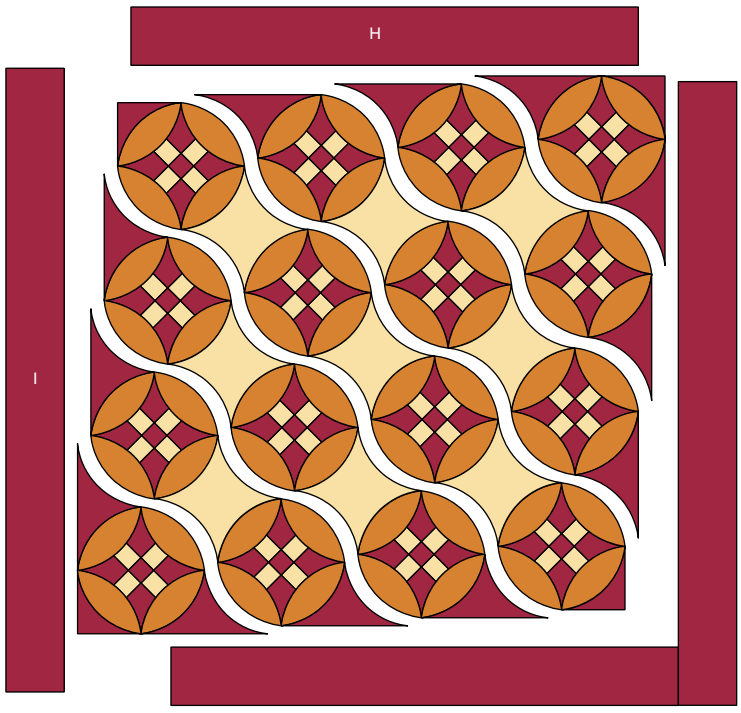
UNEVEN NINE-PATCH TEMPLATES

WEB BONUS AVAILABLE

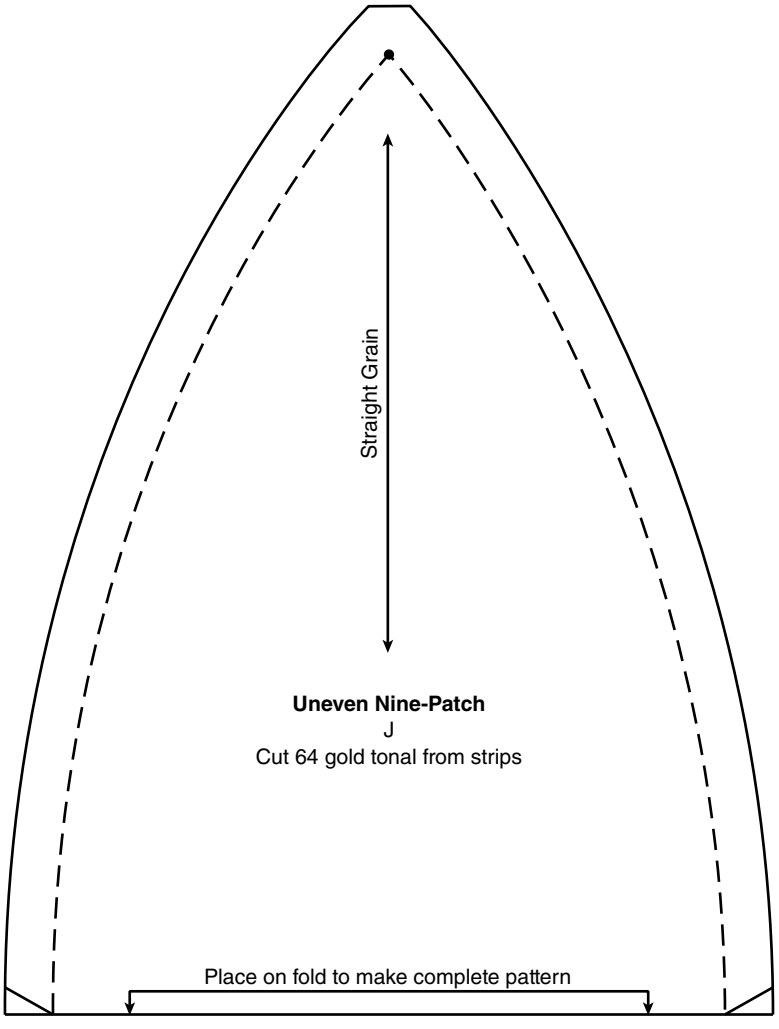
Go to **QuiltersWorld.com** and log in using your subscriber email address or newsstand code QQ2917 to download templates for easy printing.



Uneven Nine-Patch
Trimming Pattern



Uneven Nine-Patch
Assembly Diagram 69½" x 69½"



Uneven Nine-Patch
J
Cut 64 gold tonal from strips

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DESIGNED & QUILTED BY JULIE WEAVER

Harvest Haunts

The not-so-scary bats and pumpkins on this table runner will add charm to any table.

SPECIFICATIONS
Skill Level: Confident Beginner
Table Runner Size: 58" x 18"
Block Sizes: 6" x 8" finished and 12" x 10" finished
Number of Blocks: 4 and 2

MATERIALS

- 1 fat eighth each brown check and green tonal*
- ⅛ yard orange print*
- ¼ yard orange texture*
- ⅝ yard black print*
- ⅔ yard white-with-black dots*
- ⅞ yard green/white print*
- Backing to size
- Batting to size*
- Thread
- ¼ yard lightweight fusible web*
- Basic sewing tools and supplies

Reel Time fabric collection from Moda; Warm & Natural cotton batting and Lite Steam-A-Seam 2 fusible web from The Warm Company used to make sample.

CUTTING

Prepare templates for leaf and stem pieces using patterns given. Cut as directed on each piece and referring to Raw-Edge Fusible Appliqué on page 46.

From orange print:

- Cut 2 (1½" by fabric width) strips.
  Subcut strips into 8 (1½" x 6½") K strips.

From orange texture:

- Cut 1 (2½" by fabric width) strip.
  Subcut strip into 4 (2½" x 6½") L strips and 2 (1½" x 6½") J strips.
- Cut 1 (1½" by fabric width) strip.
  Subcut strip into 6 (1½" x 6½") J strips (8 total).

From black print:

- Cut 1 (9" by fabric width) strip.
  Subcut strip into 2 (4½" x 9") A strips, 4 (3½" x 9") C strips and 4 (2") G squares.
- Cut 4 (1½" by fabric width) strips.
  Trim 1 strip to make 2 (1½" x 14½") Q strips. Set aside remaining strips for P.

From white-with-black dots:

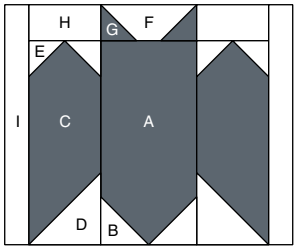
- Cut 1 (2" by fabric width) strip.
  Subcut strip into 4 (2" x 3½") H rectangles, 2 (2" x 4½") F rectangles and 8 (2") E squares.
- Cut 1 (3½" by fabric width) strip.
  Subcut strip into 4 each 3½" D and 2½" B squares.
- Cut 1 (12½" by fabric width) strip.
  Subcut strip into 1 (12½" x 16½") O rectangle, 4 (2½" x 6½") N strips, 4 (1½" x 10½") I strips and 16 (1½") M squares.

From green/white print:

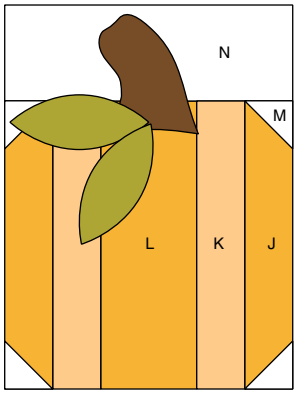
- Cut 4 (2½" by fabric width) strips.
  Trim 1 strip to make 2 (2½" x 18½") S strips. Set aside remaining strips for R.
- Cut 5 (2¼" by fabric width) binding strips.

COMPLETING THE BAT BLOCKS

1. Draw a diagonal line from corner to corner on the wrong side of each B, D, E and G square.



Bat
12" x 10" Finished Block
Make 2



Pumpkin
6" x 8" Finished Block
Make 4 (reverse 2)

2. Referring to Figure 1, place an E square right sides together on one corner of C and stitch on the marked line. Trim seam allowance to ¼" and press E to the right side. Repeat on the adjacent corner

“The autumn theme for the magazine was the inspiration for this design. As I was playing around drawing blocks, this little bat emerged, and I knew I had to use him in a project! The Reel Time fabric collection from Moda provided the rest. These fabrics are not ‘Halloween’ fabrics, but the coloring was perfect!” —Julie Weaver

of C as shown in Figure 2. Repeat to make a total of four C-E units.

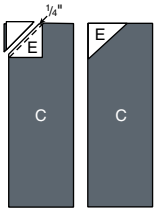


Figure 1

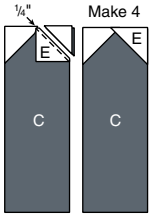


Figure 2

3. Repeat step 2 with D on the bottom of a C-E unit to complete a right wing unit as shown in Figure 3. Repeat to make a second right wing unit.

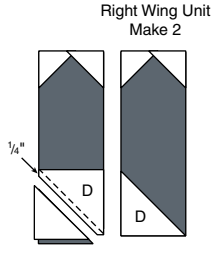


Figure 3

4. Repeat step 3 to complete two left wing units as shown in Figure 4.

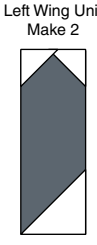


Figure 4

Figure 5

5. Repeat step 2 with an A rectangle and two B squares to make a body unit as shown in Figure 5; press. Repeat to make a second body unit.

6. Repeat step 2 with F and two G squares to make two ear units as shown in Figure 6.

Figure 6

7. Select one each body, left wing, right wing and ear unit, and two each H rectangles and I strips to complete one Bat block.

8. Sew the left and right wing units to the body unit as shown in Figure 7; press.

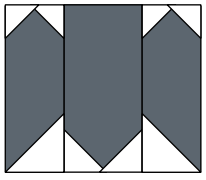


Figure 7

9. Sew an H rectangle to each end of the ear unit and sew to the top of the body/wings unit and then add an I strip to each wing side to complete one Bat block as shown in Figure 8; press.

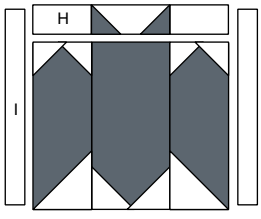


Figure 8

10. Repeat steps 7–9 to complete a second Bat block.

COMPLETING THE PUMPKIN BLOCKS

1. Draw a diagonal line from corner to corner on the wrong side of each M square.

2. Select one each L and N strip, two each J and K strips, and four M squares to complete one Pumpkin block.

3. Sew K to opposite sides of L and add J to each K side as shown in Figure 9.

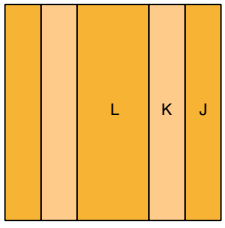


Figure 9

4. Place an M square right sides together on each corner of the pieced unit and stitch on the marked lines. Trim seam allowances to ¼" and press M to the right side to complete the pumpkin unit as shown in Figure 10.

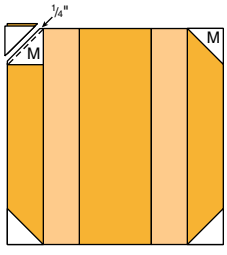


Figure 10

5. Sew N to the top side of the pumpkin unit as shown in Figure 11; press.

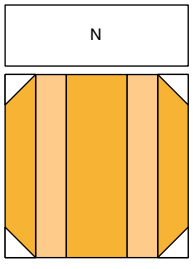


Figure 11

6. Fuse the prepared leaf and stem pieces in place referring to the block drawing for positioning.

7. Machine-appliqué the stem and leaf pieces in place using a buttonhole stitch and matching thread to complete one Pumpkin block.

8. Repeat steps 2–7 to complete a second Pumpkin block. Repeat to make two reverse Pumpkin blocks, reversing stem and leaves as shown in Figure 12.

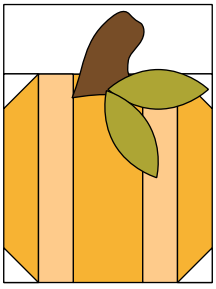


Figure 12

COMPLETING THE RUNNER

Refer to the Assembly Diagram when piecing the runner top.

1. Join a Pumpkin and reverse Pumpkin block to make a pumpkin end unit; press. Repeat to make a second pumpkin end unit.

2. Sew a Bat block to the top of each pumpkin end unit; press.

3. Join the pieced units with the O rectangle to complete the runner center; press.

4. Join the P strips on the short ends to make a long strip; press. Subcut strip into two 1½" x 52½" P strips.

5. Sew P strips to opposite long sides and Q strips to the short ends of the runner center; press.

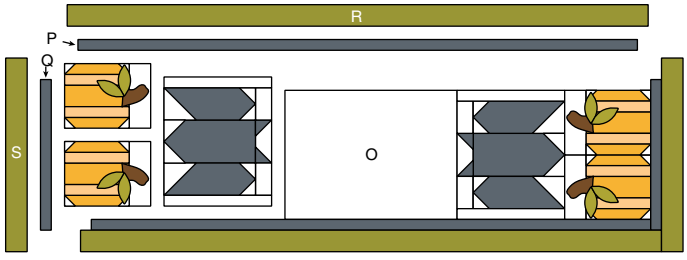
6. Repeat step 4 with the R strips and subcut strip into two 2½" x 54½" R strips.

7. Sew R strips to opposite long sides and S strips to the short ends of the runner center to complete the runner top; press.

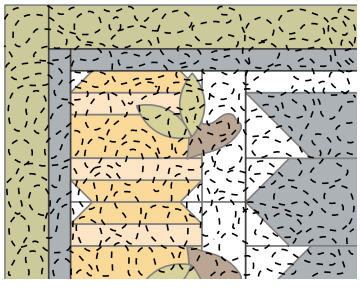
8. Create a quilt sandwich referring to Quilting Basics on page 110.

9. Quilt as desired.

10. Bind referring to Quilting Basics on page 110 to finish. **QW**

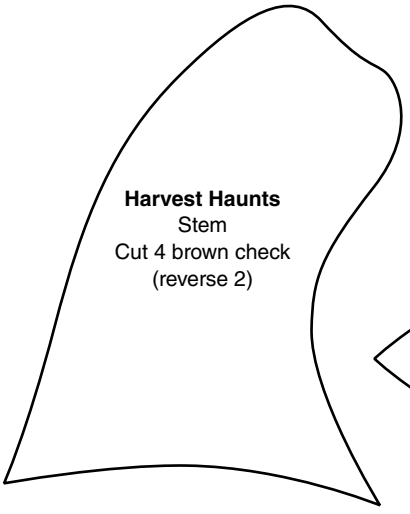


Harvest Haunts
Assembly Diagram 58" x 18"

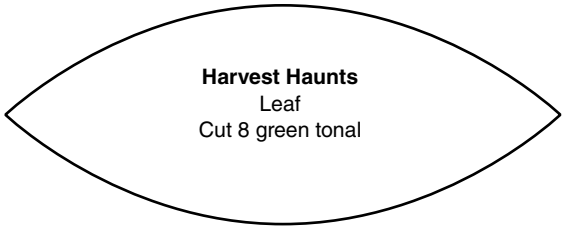


Harvest Haunts
Quilting Diagram

HARVEST HAUNTS TEMPLATES



Harvest Haunts
Stem
Cut 4 brown check
(reverse 2)



Harvest Haunts
Leaf
Cut 8 green tonal

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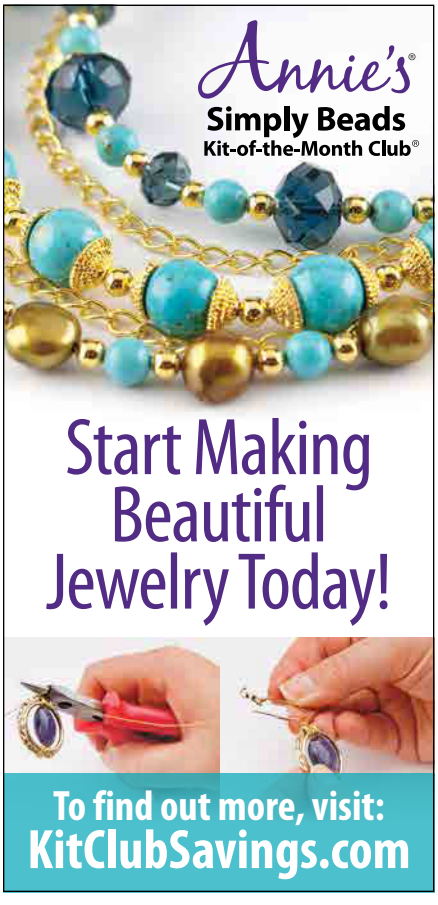


DESIGNED & QUILTED BY CAROLYN S. VAGTS FOR THE VILLAGE PATTERN CO.

Jolly Holly Hot Pad

Add a touch of holly to your next meal with this easy-to-make hot pad.

SPECIFICATIONS
Skill Level: Beginner
Hot Pad Size: 9½" x 9½"

MATERIALS

- Scraps red and green batiks
- ⅛ yard red tonal*
- ⅜ yard cream tonal*
- 2 (10") squares heat-resistant batting*
- Thread
- Scraps fusible web*
- Basic sewing tools and supplies

Fabrics from Quilting Treasures; Splendid Web fusible web and heat-resistant batting from Bosal used to make sample.

CUTTING

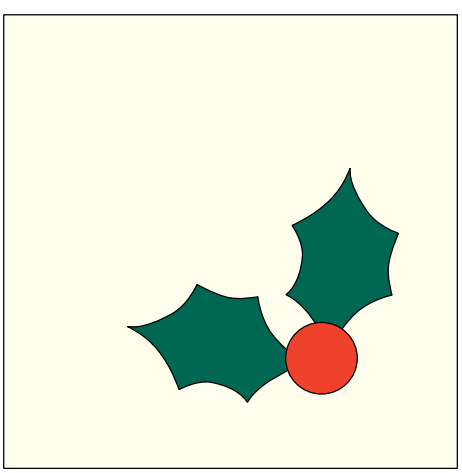
Prepare templates for appliqué pieces. Prepare for fusible appliqué as per patterns and Raw-Edge Fusible Appliqué on page 46.

From red tonal:

- Cut 1 (2¼" by fabric width) binding strip.

From cream tonal:

- Cut 2 (10") A squares.



Jolly Holly Hot Pad
Placement Diagram 9½" x 9½"

COMPLETING THE HOT PADS

Refer to Raw-Edge Fusible Appliqué on page 46 and the Placement Diagram for appliqué.

1. Arrange and fuse two holly leaves to one A square, placing the leaves 1½"–1¾" from the edges referring to Figure 1.

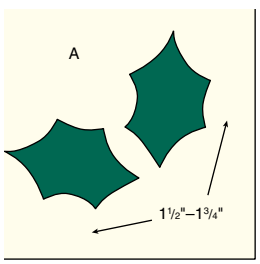


Figure 1

2. Fuse a berry over the outer tips of the holly leaves.

3. Using a narrow machine buttonhole stitch and thread to match shapes, sew around edges of each leaf and then the berry to complete the top square.

4. Create a quilt sandwich with the top square, 2 batting squares and the remaining A square referring to Quilting Basics on page 110 and to the manufacturer's instructions for the heat-resistant batting.

5. Quilt as desired.

6. Bind edges referring to Quilting Basics on page 110 to finish. **QW**

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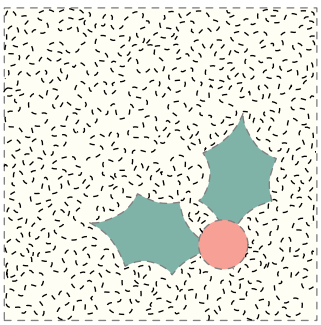


Jolly Holly Hot Pad
Quilting Diagram

JOLLY HOLLY HOT PAD TEMPLATES

Jolly Holly Hot Pad
Berry
Cut 1 red batik scrap

Jolly Holly Hot Pad
Leaf
Cut 2 green batik scraps

DESIGNED & QUILTED BY CHRIS MALONE

Tic-Tac-Toe

SPECIFICATIONS
Skill Level: Beginner
Game Board Size: 17½" x 17½"
Block Size: 10½" x 10½" finished
Number of Blocks: 1

YOUR QUILT YOUR WAY AVAILABLE

Stitch together the perfect quilted game for those special holiday gatherings. Both children and adults will admire this old-time favorite.

Halloween Tic-Tac-Toe

MATERIALS

- 1 fat eighth each orange and black Halloween prints
- 1 fat quarter each orange and black tonals
- ⅓ yard coordinating stripe
- ⅓ yard green Halloween print
- Backing to size
- Batting to size
- Scraps batting
- Thread
- ¼"-wide grosgrain ribbon:
  10" length green
  60" length black
- 5 each flat buttons:
  7/16" white
  ¼" black
- Template material
- Basic sewing tools and supplies

CUTTING

Prepare templates for the spider and pumpkin game pieces using patterns given. Cut as directed on each piece.

From orange Halloween print:

- Cut 1 (4" x 20") strip.
  Subcut strip into 4 (4") A squares.

From black Halloween print:

- Cut 1 (4" x 20") strip.
  Subcut strip into 5 (4") B squares.

From coordinating stripe:

- Cut 3 (2¼" by fabric width) binding strips.

From green Halloween print:

- Cut 2 (4" by fabric width) strips.
  Subcut strips into 2 each 4" x 11" C strips and 4" x 18" D strips.

COMPLETING THE HALLOWEEN GAME BOARD

Refer to the Halloween Tic-Tac-Toe Assembly Diagram as needed.

1. Sew an A square between two B squares to make a B-A-B row as shown in Figure 1; press. Repeat to make a second B-A-B row.

Figure 1

2. Sew a B square between two A squares to make an A-B-A row as shown in Figure 2; press.

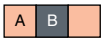


Figure 2

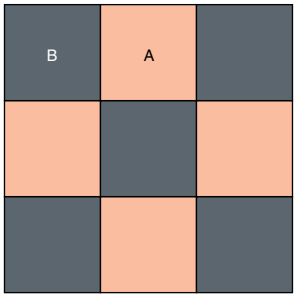
3. Sew the A-B-A row between the two B-A-B rows to complete the quilt center; press.

4. Sew the C strips to the opposite sides and D strips to the remaining sides of the pieced center to complete the quilt top; press.

5. Create a quilt sandwich referring to Quilting Basics on page 110.

6. Quilt as desired.

7. Bind referring to Quilting Basics on page 110 to finish.



Halloween Nine-Patch
10½" x 10½" Finished Block
Make 1

MAKING THE HALLOWEEN GAME PIECES

1. Transfer placement marks for legs and eyes to the right side of five of the spider circles using pattern as a guide.

2. Cut the black ribbon into 40 (1½") lengths for legs.

3. Referring to Figure 3, fold one ribbon piece in half and pin to the right side of one circle on a marked line with raw edges matching; repeat to pin a total of eight folded ribbon pieces to the circle; baste in place.

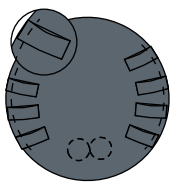


Figure 3

“I love to make little quilted projects that serve double duty as a decoration and something useful. These fabric game boards are large enough to use as a table topper, and the little game playing pieces add some fun.”
—Chris Malone

4. Place a second circle right sides together with the ribbon circle and place on a scrap of batting; stitch ¼" from edge of circle all around, leaving a 2" opening on an area without ribbons as shown in Figure 4.

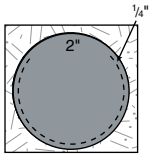


Figure 4

Here's a Tip

When sewing little shapes like the tic-tac-toe game pieces, it is often helpful to mark the ¼" seam allowance on the fabric, rather than trying to follow it with the foot of the machine.

5. Trim batting close to stitching. Turn right side out through the opening; press edges smooth and flat.
6. Turn opening edges to the inside and hand-stitch opening closed.
7. Stack a black button on top of a white button and sew to the stitched unit where marked for eyes; repeat with a second set of buttons to finish one spider game piece.
8. Repeat steps 3–7 to complete a total of five spider game pieces.
9. To make pumpkin game pieces, cut the green ribbon into five 2" lengths.
10. Fold one ribbon length in half and pin at a slight angle on the curved top of the right side of a pumpkin shape as shown in Figure 5; machine-baste to hold.

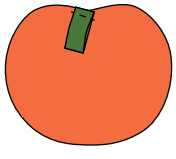


Figure 5

11. Place a second pumpkin shape right sides together with the basted shape and pin to a scrap of batting. Sew all around, leaving a 1" opening at the bottom as shown in Figure 6.

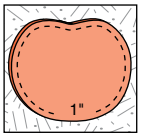
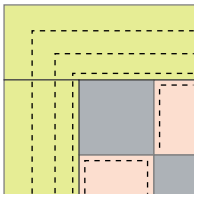


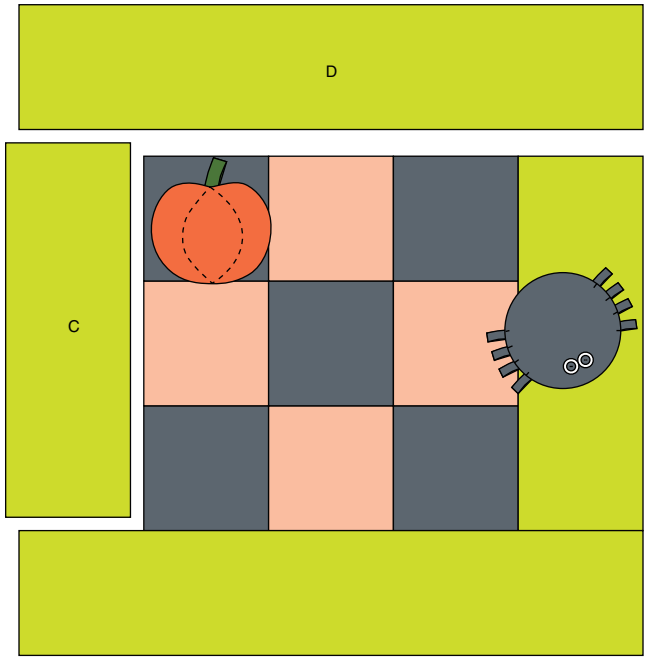
Figure 6

12. Trim batting close to stitching and clip curves. Turn right side out through the opening; press edges smooth and flat.

13. Fold the opening edges to the inside and hand-stitch opening closed.
14. Topstitch lines on pumpkin as marked on pattern to complete one pumpkin game piece.
15. Repeat steps 9–14 to complete a total of five pumpkin game pieces.



Halloween Tic-Tac-Toe
Quilting Diagram



Halloween Tic-Tac-Toe
Assembly Diagram 17½" x 17½"

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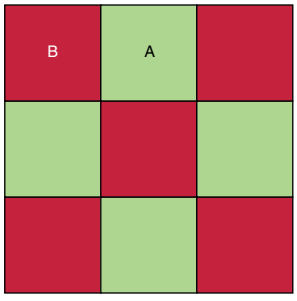
Christmas Tic-Tac-Toe

MATERIALS

- 1 fat eighth each green and red dot prints
- 1 fat quarter dark green tonal
- ⅓ yard coordinating stripe
- ½ yard white Christmas print
- Backing to size
- Batting to size
- Scraps batting
- Thread
- 10" (1"-wide) dark red grosgrain ribbon
- 1 yard ⅜"-wide dark red grosgrain ribbon
- 15 (¼"-diameter) dark red buttons
- Fabric glue (optional)
- Template material
- Basic sewing tools and supplies



Christmas Nine-Patch
10½" x 10½" Finished Block
Make 1

CUTTING

Prepare template for the tree game piece using pattern given. Cut as directed on piece.

From green dot print:

- Cut 1 (4" x 20") strip.
  Subcut strip into 4 (4") A squares.

From red dot print:

- Cut 1 (4" x 20") strip.
  Subcut strip into 5 (4") B squares.

From coordinating stripe:

- Cut 3 (2¼" by fabric width) binding strips.

From white Christmas print:

- Cut 2 (4" by fabric width) strips.
  Subcut strips into 2 each 4" x 11" C strips and 4" x 18" D strips.
- Cut 1 (3" by fabric width) strip.
  Subcut strip into 10 (3") E squares.

COMPLETING THE CHRISTMAS GAME BOARD

Refer to the Christmas Tic-Tac-Toe Assembly Diagram as needed.

1. Complete the game board referring to all steps of Completing the Halloween Game Board.

MAKING THE CHRISTMAS GAME PIECES

1. Transfer placement marks for trunk and buttons to the right side of five tree shapes.

2. Cut the 1"-wide ribbon into five 2" lengths.

3. To complete a tree game piece, fold a ribbon piece in half and baste to the center bottom of the right side of one tree shape as shown in Figure 7.

Figure 7

4. Repeat steps 11–13 of Making the Halloween Game Pieces with tree shapes.

5. Hand-stitch three buttons to the tree as marked on pattern for positioning to finish one tree game piece.

6. Repeat steps 3–5 to complete a total of five tree game pieces.

7. Cut five 3" lengths of the ⅜"-wide ribbon.

8. To make package game pieces, place a ribbon along the center of an E square and baste along both long edges to hold in place as shown in Figure 8.

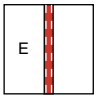
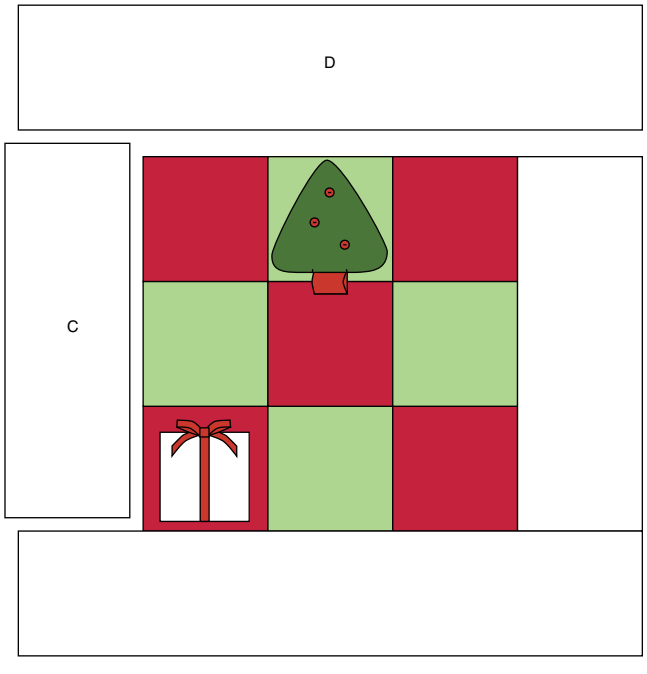


Figure 8

9. Repeat steps 11–13 of Making the Halloween Game Pieces with package game pieces.

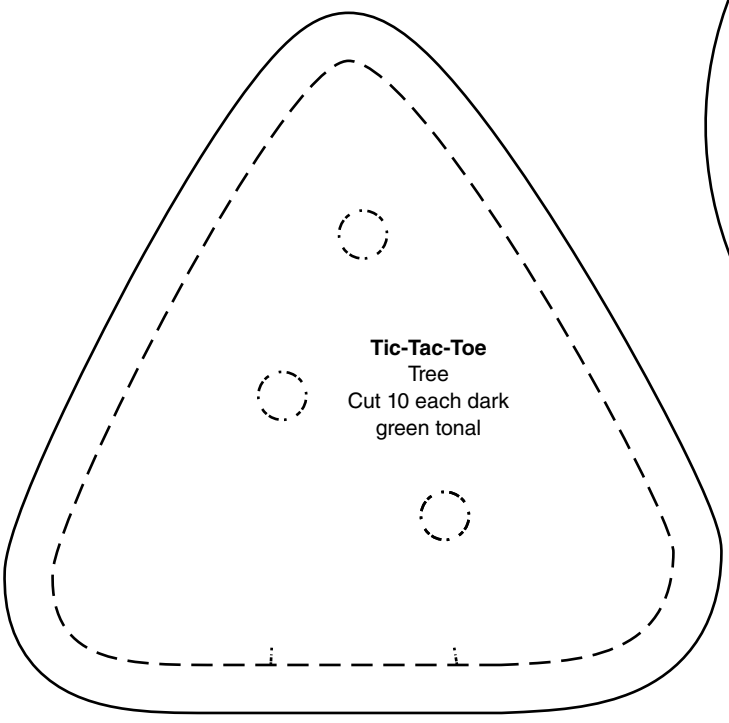
10. Topstitch close to the edges of the ribbon to hold layers together as shown in Figure 9. Remove previous basting stitches.

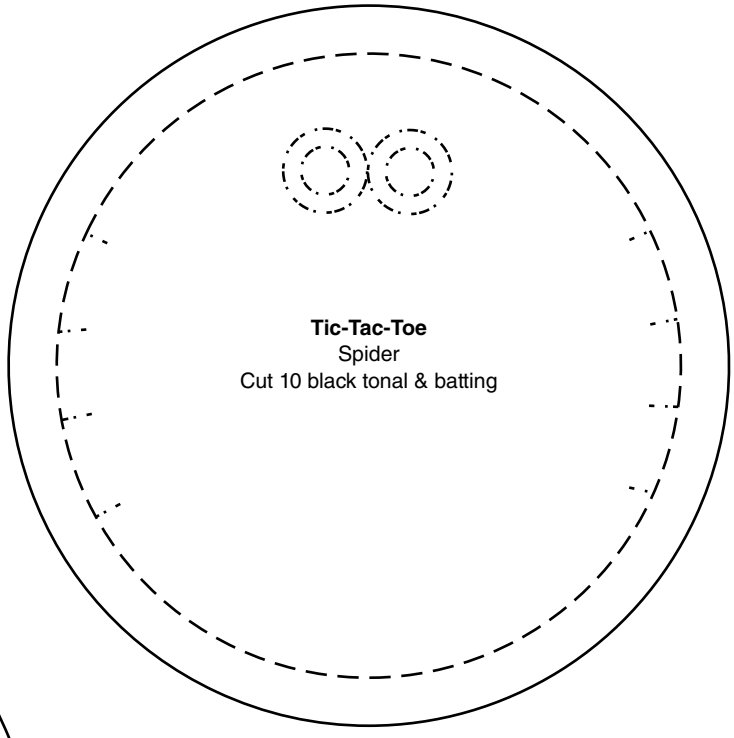
Figure 9



Christmas Tic-Tac-Toe
Assembly Diagram 17½" x 17½"

TIC-TAC-TOE TEMPLATES





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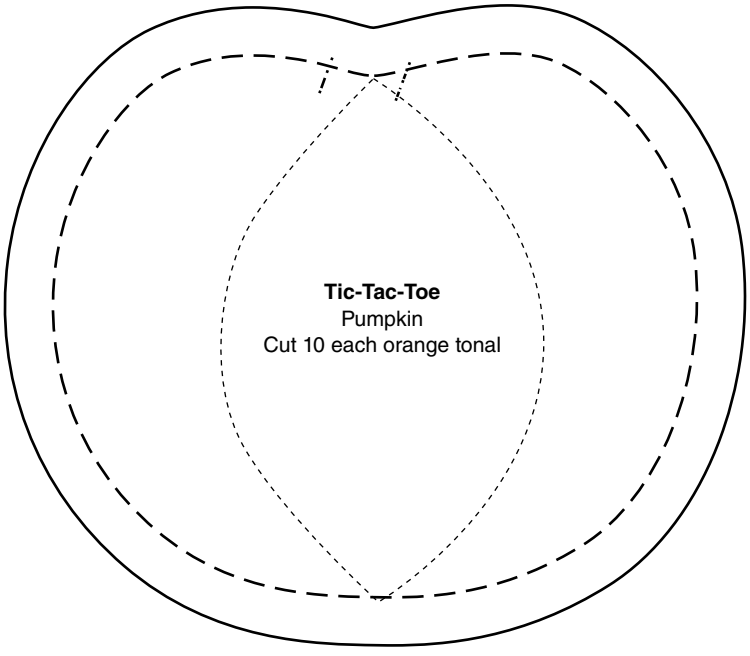
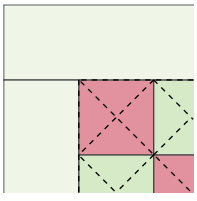


11. Cut the remaining ribbon into five 4" pieces and tie one length into a small bow. Tack or glue the bow on top of the ribbon near the top of the square to complete one package game piece as shown in Figure 10.

Figure 10

12. Repeat steps 8–11 to complete a total of five package game pieces. **QW**



Christmas Tic-Tac-Toe
Quilting Diagram

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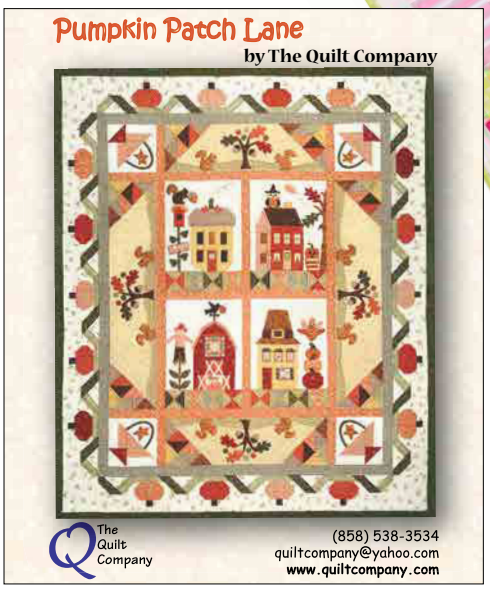

Warmth in Quilts

There's more to consider than fabric when making a quilt.

BY ANGIE BUCKLES

Quilting in North America has grown from the humble, tattered beginnings of a strictly utilitarian "waste not, want not" blanket to more genteel works of art. Today we embrace quilting as an emotionally significant leisure-time activity used as an artistic medium.

Modern quilts may be found being used for strictly decorative purposes in our homes and work spaces as often as on our beds. But one thing has never changed—quilts are and always will be something that keeps us physically and emotionally warm. They are like a warm hug whether you are curling up in bed with a quilt or hanging it on your wall as eye candy.

With today's easy-care and easily available materials, we can tailor our quilts to the warmth desired by paying attention to the fibers used for batting and the fabrics used for the top and backing.

How to Begin

Begin by asking a few pertinent questions about how much physical warmth a sleeper requires:

1. Does the sleeper like a cool or warm bedroom?
2. Does the sleeper have a heated bed?
3. Does the sleeper feel hot or cold when sleeping?
4. What sort of seasonal temperatures do the sleeper deal with?

Also consider what sort of bedding makes the sleeper most comfortable physically:

1. Does the sleeper like some weight to his or her bedding? Maybe he/she typically sleeps with two heavyweight blankets—not because of the cold but because the weight makes him or her feel secure.
2. Does the sleeper like a fluffly comforter-style blanket that he/she can scrunch up and snuggle into, or would he/she prefer a lightweight, drapey blanket to roll up in like a burrito?

Battings of the Past

In the past, quilt "fillings" or battings were limited to cotton or wool fibers in the form of old blankets or fibers carded and processed into a web or sheet. These battings were difficult to work with because the fibers would either pull apart or clump together, and sometimes they would migrate between the quilt layers or come through the quilt top (which is called bearding). These quilts usually required a considerable amount of quilting just to keep the batting in place. The battings that were available were also unlikely to come in different weights to match the needs of the sleeper's environment.

Today's Battings

Today, battings can be bonded by using chemicals or heat, or they may be needle-punched by tangling the fibers with a barbed needle to increase stability. They also have a higher loft (thickness, height and resilience of fiber) and require less quilting to hold in place.

Battings are also now available in 100 percent cotton, wool, silk, bamboo or polyester (a man-made spun fiber), and in blends of of these fibers; there are even battings made of recycled plastic. Each type offers variable levels of warmth, comfort and care.

All natural fibers have the ability to absorb and evaporate body moisture and to absorb excess heat at different levels; this ability is called thermal warmth. However, natural fibers are sometimes not easy to care for unless blended with each other or with polyester, which can change their thermal warmth values.

Wool and silk have high thermal warmth efficiency, making them good choices for warm or cold sleepers in a variety of environments. Both types of battings can be found in different lofts. Use higher lofts for cold climates and winter-weight quilts, and lower lofts for warmer climates and summer-weight quilts. Blends with polyester fibers provide even loftier products.

Cotton and bamboo are both soft and drapable, but their thermal warmth and weight are better suited to hot sleepers, summer-weight quilts and warmer climates, especially when using lightweight versions.

Blending natural fibers with man-made polyester fibers adds thickness and resilience, but 100 percent polyester fibers do not have any thermal warmth. They do not breathe and may make natural fibers less comfortable. However, polyester is a good choice if you are making a quilt for a cool sleeper or are using the quilt in colder climates. Recycled plastics have similar properties to polyester.

Extra warmth can also be added to a quilt by using a "warm" fabric on the front and back of a quilt. If the quilt will be used in a cold climate or only in the winter, flannel is a good outer fabric choice. It is available in cotton or wool. Flannels made for quilting are often heavier weight than garment flannels.

In recent years, polar fleece, a 100 percent polyester fabric, has often been used for the front and back of a quilt and made without adding batting. These quilts are easily constructed and cared for because the fabric does not fray or shrink and is machine washable. Quilts made with fleece can be quilted or tied.

If you are making a quilt for a hot sleeper in a warm climate, or if you are making a summer quilt, consider making the quilt with 100 percent cotton fabric or a lightweight flannel without batting. The quilting pattern used to stitch the layers together will be severely limited, but the quilt will be a lightweight cover with the properties of a quilt made with a 100 percent cotton batting—it will have good thermal warmth, and be soft and drapable with a weight similar to a lightweight cotton blanket.

Don't forget a quilt's secondary level of warmth—emotional. Choose colors and designs that appeal to the sleeper to make him/her feel comfortable in the sleeping environment.

Color therapy tells us that colors affect our perceptions of warmth. Reds make us feel warm, and blues make us feel cool. Designs can affect our perceptions of comfort by appealing to our memories. Quilting warmth is a many-layered process, just like the quilt itself. Explore battings, fabrics, colors and designs, keeping in mind the environment of the sleeper. This will allow you to make a bed quilt that will give the recipient a lifetime of comfort and warmth. **QW**

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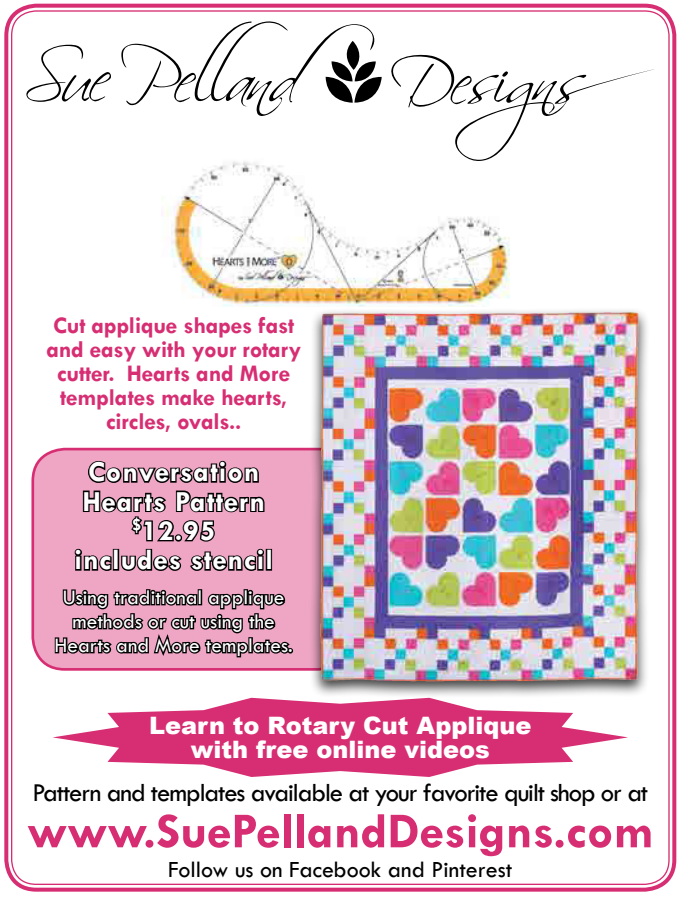
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Quilting Basics

The following is a reference guide. For more information, consult a comprehensive quilting book.

BASIC TECHNIQUES

Appliqué

Fusible Appliqué

All templates in *Quilter's World* are reversed for use with this technique.

1. Trace the instructed number of templates ¼" apart onto the paper side of paper-backed fusible web. Cut apart the templates, leaving a margin around each, and fuse to the wrong side of the fabric following fusible web manufacturer's instructions.

2. Cut the appliqué pieces out on the traced lines, remove paper backing and fuse to the background referring to the appliqué motif given.

3. Finish appliqué raw edges with a straight, satin, blanket, zigzag or blind-hem machine stitch with matching or invisible thread.

Turned-Edge Appliqué

1. Trace the printed reversed templates onto template plastic. Flip the template over and mark as the right side.

2. Position the template, right side up, on the right side of fabric and lightly trace, spacing images ½" apart. Cut apart, leaving a ¼" margin around the traced lines.

3. Clip curves and press edges ¼" to the wrong side around the appliqué shape.

4. Referring to the appliqué motif, pin or baste appliqué shapes to the background.

5. Hand-stitch shapes in place using a blind stitch and thread to match or machine-stitch using a short blind hemstitch and either matching or invisible thread.

Borders

Most *Quilter's World* patterns give an exact size to cut borders. You may check those sizes by comparing them to the horizontal and vertical center measurements of your quilt top.

Straight Borders

1. Mark the centers of the side borders and quilt top sides.

2. Stitch borders to quilt top sides with right sides together and matching raw edges and center marks using a ¼" seam. Press seams toward borders.

3. Repeat with top and bottom border lengths.

Mitered Borders

1. Add at least twice the border width to the border lengths instructed to cut.

2. Center and sew the side borders to the quilt, beginning and ending stitching ¼" from the quilt corner and backstitching (Figure 1). Repeat with the top and bottom borders.

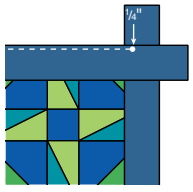

Figure 1

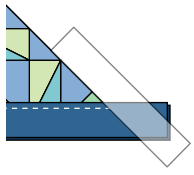

Figure 2

3. Fold and pin quilt right sides together at a 45-degree angle on one corner (Figure 2). Place a straightedge along the fold and lightly mark a line across the border ends.

4. Stitch along the line, backstitching to secure. Trim seam to ¼" and press open (Figure 3).

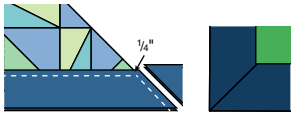

Figure 3

Quilt Backing & Batting

We suggest that you cut your backing and batting 8" larger than the finished quilt-top size. If preparing the backing from standard-width fabrics, remove the selvages and sew two or three lengths together; press seams open. If using 108"-wide fabric, trim to size on the straight grain of the fabric.

Prepare batting the same size as your backing. You can purchase prepackaged sizes or battings by the yard and trim to size.

ALWAYS:

- Read through the entire pattern before you begin your project.
- Purchase quality, 100 percent cotton fabrics.
- When considering prewashing, do so with ALL of the fabrics being used. Generally, prewashing is not required in quilting.
- Use ¼" seam allowance for all stitching unless otherwise instructed.
- Use a short-to-medium stitch length.
- Make sure your seams are accurate.

QUILTING TOOLS & SUPPLIES

- Rotary cutter and mat
- Scissors for paper and fabric
- Nonslip quilting rulers
- Marking tools
- Sewing machine
- Sewing machine feet:
  - ¼" seaming foot (for piecing)
  - Walking or even-feed foot (for piecing or quilting)
  - Darning or free-motion foot (for free-motion quilting)
- Quilting hand-sewing needles
- Straight pins
- Curved safety pins for basting
- Seam ripper
- Iron and ironing surface

Quilting

1. Press quilt top on both sides and trim all loose threads.

2. Make a quilt sandwich by layering the backing right side down, batting and quilt top centered right side up on flat surface and smooth out. Pin or baste layers together to hold.

3. Mark quilting design on quilt top and quilt as desired by hand or machine. ***Note:*** *If you are sending your quilt to a professional quilter, contact them for specifics about preparing your quilt for quilting.*

4. When quilting is complete, remove pins or basting. Trim batting and backing edges even with raw edges of quilt top.

Binding the Quilt

1. Join binding strips on short ends with diagonal seams to make one long strip; trim seams to ¼" and press seams open (Figure 4).

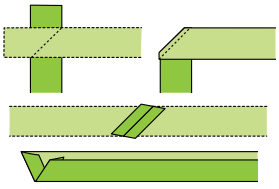

Figure 4

2. Fold 1" of one short end to wrong side and press. Fold the binding strip in half with wrong sides together along length, again referring to Figure 4; press.

3. Starting about 3" from the folded short end, sew binding to quilt top edges, matching raw edges and using a ¼" seam. Stop stitching ¼" from corner and backstitch (Figure 5).

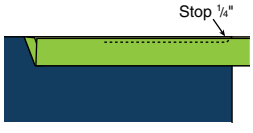

Figure 5

4. Fold binding up at a 45-degree angle to seam and then down even with quilt edges, forming a pleat at corner, referring to Figure 6.

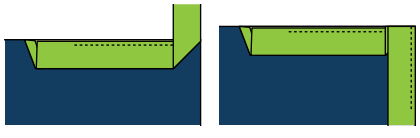

Figure 6

5. Resume stitching from corner edge as shown in Figure 6, down quilt side, backstitching ¼" from next corner. Repeat, mitering all corners, stitching to within 3" of starting point.

6. Trim binding end long enough to tuck inside starting end and complete stitching (Figure 7).

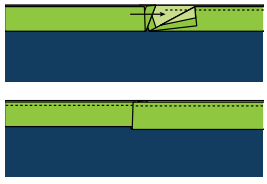

Figure 7

7. Fold binding to quilt back and stitch in place by hand or machine to complete your quilt.

QUILTING TERMS

- **Appliqué:** Adding fabric motifs to a foundation fabric by hand or machine (see Appliqué section of Basic Techniques).
- **Basting:** This temporarily secures layers of quilting materials together with safety pins, thread or a spray adhesive in preparation for quilting the layers.

  Use a long, straight stitch to hand- or machine-stitch one element to another holding the elements in place during construction and usually removed after construction.
- **Batting:** An insulating material made in a variety of fiber contents that is used between the quilt top and back to provide extra warmth and loft.
- **Binding:** A finishing strip of fabric sewn to the outer raw edges of a quilt to cover them.

  Straight-grain binding strips, cut on the crosswise straight grain of the fabric (see Straight & Bias Grain Lines illustration on page 112), are commonly used.

  Bias binding strips are cut at a 45-degree angle to the straight grain of the fabric. They are used when binding is being added to curved edges.
- **Block:** The basic quilting unit that is repeated to complete the quilt's design composition. Blocks can be pieced, appliquéd or solid and are usually square or rectangular in shape.

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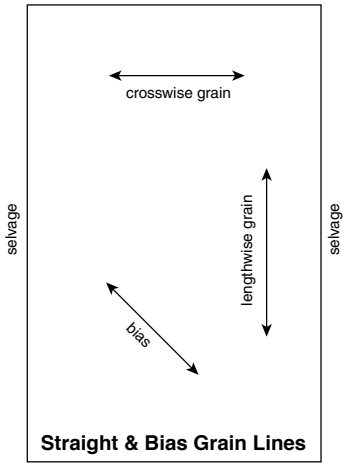
- **Border:** The frame of a quilt's central design used to visually complete the design and give the eye a place to rest.
- **Fabric Grain:** The fibers that run either parallel (lengthwise grain) or perpendicular (crosswise grain) to the fabric selvage are straight grain.

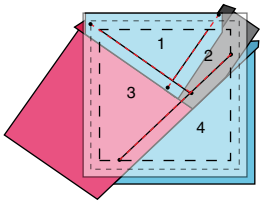
  Bias is any diagonal line between the lengthwise or crosswise grain. At these angles the fabric is less stable and stretches easily. The true bias of a woven fabric is a 45-degree angle between the lengthwise and crosswise grain lines.



Straight & Bias Grain Lines

- **Mitered Corners:** Matching borders or turning bindings at a 45-degree angle at corners.
- **Patchwork:** A general term for the completed blocks or quilts that are made from smaller shapes sewn together.
- **Pattern:** This may refer to the design of a fabric or to the written instructions for a particular quilt design.
- **Piecing:** The act of sewing smaller pieces and/or units of a block or quilt together.

  Paper or foundation piecing is sewing fabric to a paper or cloth foundation in a certain order.



Foundation Piecing

String or chain piecing is sewing pieces together in a continuous string without clipping threads between sections.

String or Chain Piecing

Pressing: Pressing is the process of placing the iron on the fabric, lifting it off the fabric and placing it down in another location to flatten seams or crease fabric without sliding the iron across the fabric.

Quilters do not usually use steam when pressing, since it can easily distort fabric shapes.

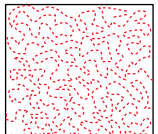
Generally, seam allowances are pressed toward the darker fabric in quilting so that they do not show through the lighter fabric.

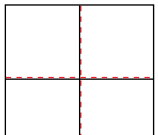
Seams are pressed in opposite directions where seams are being joined to allow seams to butt against each other and to distribute bulk.

Seams are pressed open when multiple seams come together in one place.

If you have a question about pressing direction, consult a comprehensive quilting guide for guidance.

- **Quilt (noun):** A sandwich of two layers of fabric with a third insulating material between them that is then stitched together with the edges covered or bound.
- **Quilt (verb):** Stitching several layers of fabric materials together with a decorative design. Stippling, crosshatch, channel, in-the-ditch, free-motion, allover and meandering are all terms for quilting designs.


Meandering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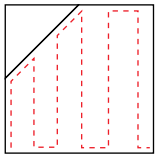
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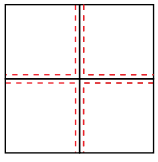
Outline

- **Quilt Sandwich:** A layer of insulating material between a quilt's top and back fabric.
- **Rotary Cutting:** Using a rotary cutting blade and straightedge to cut fabric.
- **Sashing:** Strips of fabric sewn between blocks to separate or set off the designs.
- **Subcut:** A second cutting of rotary-cut strips that makes the basic shapes used in block and quilt construction.
- **Template:** A pattern made from a sturdy material which is then used to cut shapes for patchwork and appliqué quilting.

QUILTING SKILL LEVELS

- **Beginner:** A quilter who has been introduced to the basics of cutting, piecing and assembling a quilt top and is working to master these skills. Someone who has the knowledge of how to sandwich, quilt and bind a quilt, but may not have necessarily accomplished the task yet.
- **Confident Beginner:** A quilter who has pieced and assembled several quilt tops and is comfortable with the process, and is now ready to move on to more challenging techniques and projects using at least two different techniques.
- **Intermediate:** A quilter who is comfortable with most quilting techniques and has a good understanding for design, color and the whole process. A quilter who is experienced in paper piecing, bias piecing and projects involving multiple techniques. Someone who is confident in making fabric selections other than those listed in the pattern.
- **Advanced:** A quilter who is looking for a challenging design. Someone who knows she or he can make any type of quilt. Someone who has the skills to read, comprehend and complete a pattern, and is willing to take on any technique. A quilter who is comfortable in her or his skills and has the ability to select fabric suited to the project. **QW**

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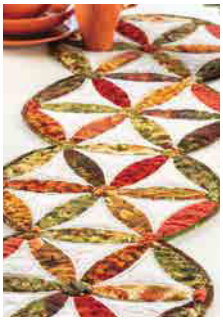

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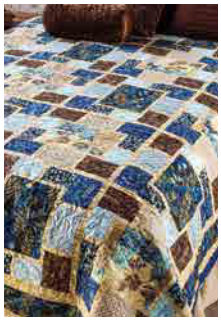

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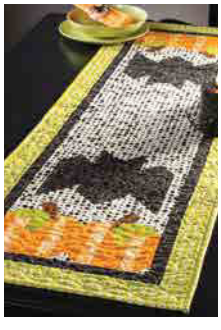

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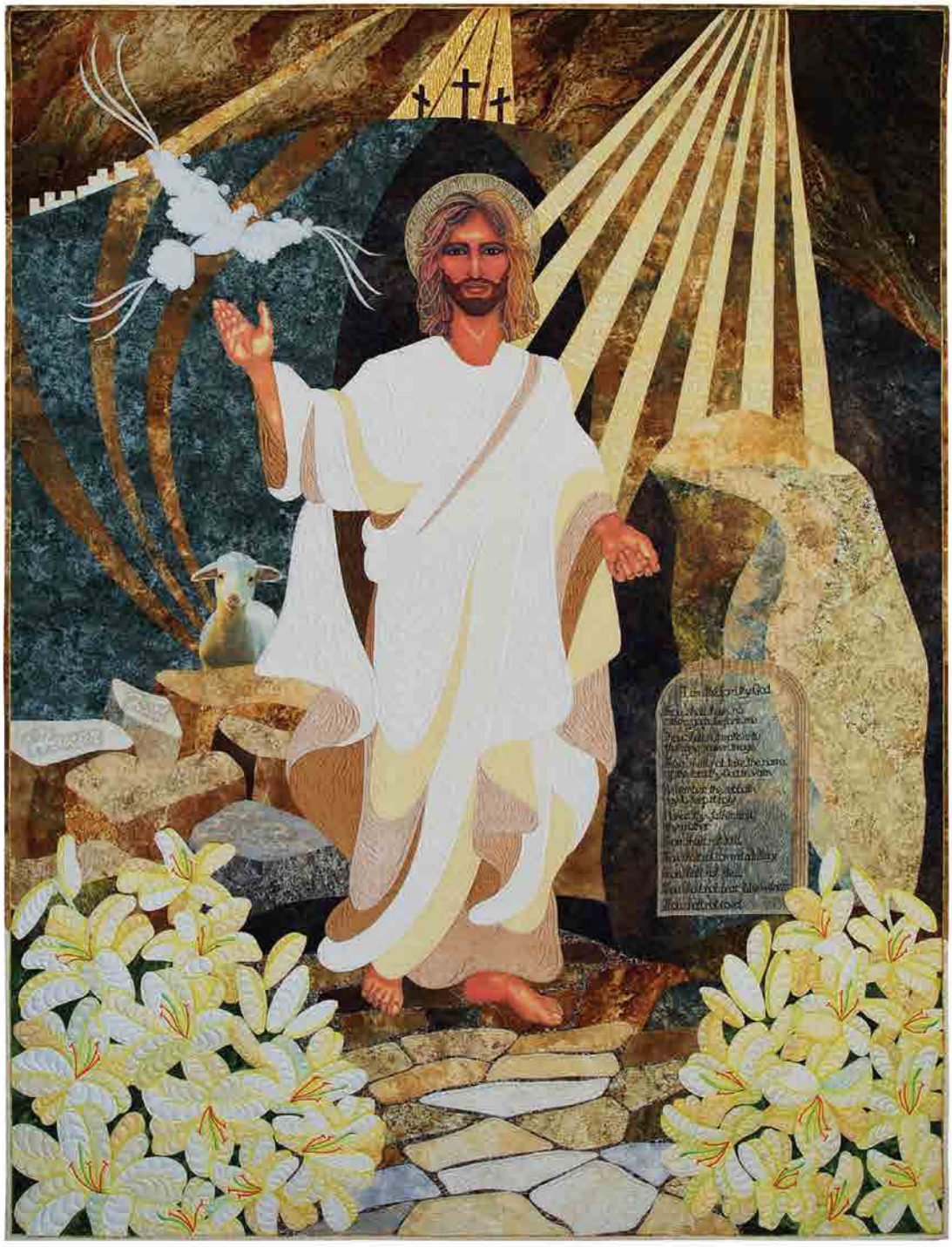
DESIGNED & QUILTED BY MARY BUVIA

HE Who Guides Me

HE Who Guides Me took a year to make. It measures 61" x 80" in size and is a two-sided quilt. Mary used a combination of machine and hand appliqué, multiple fabrics including dupioni silks and sheers, and thread painting. The machine quilting is exceptional, complementing the theme perfectly. For a closer look at the details see the feature article about Mary Buvia on page 62.



Quilter's World would like to invite you to submit inspirational pieces for others to see. If you have an exceptional quilt you would like to share on our Inspiration Page, please send a photo of the quilt and a short statement about the quilt to: Editor@QuiltersWorld.com.

If your quilt is selected, you will be contacted about how to submit the original quilt with a short biography and a paragraph about what inspired you to make your quilt.

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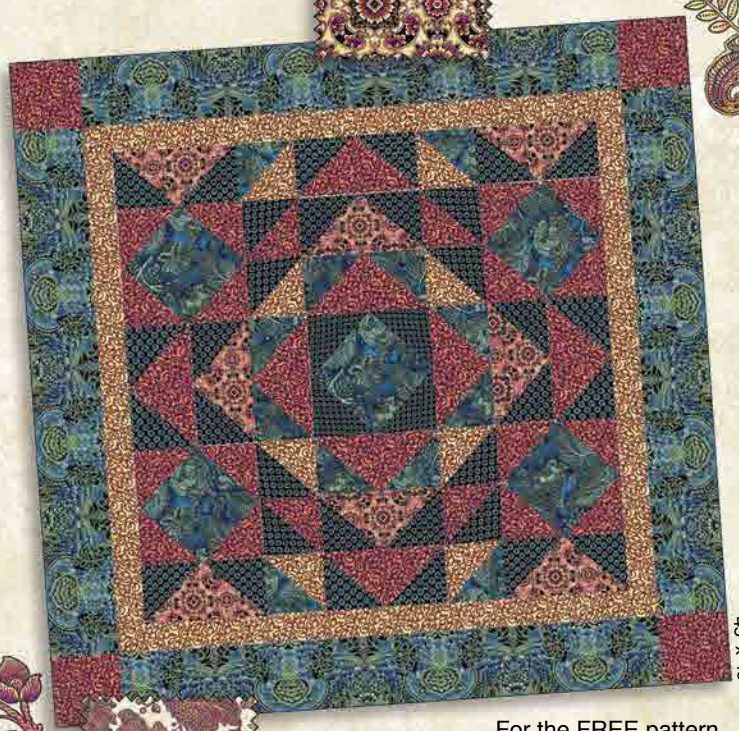
BY DOVER HILL STUDIO

Brilliant. Exotic. Inspired by Balinese woodblock printing. Our new *Balinesia* group is an exquisite combination of opulent designs with the look of hand-dyed Balis. The focal pattern, with its intricate curves and fine detail, is actually mirror-imaged, so you can cut it apart for interesting stack-and-whack results. The accompanying medallion and leaf prints are the perfect add-ons, and the mini prints add wonderful colors and textures to the group. In two rich colorways—"Sunset" (plum, rust and gold) or "Lagoon" (sea blue, lime and gold).



45" x 45"

For the FREE pattern, *Voyager's Compass* by Janet Page Kessler, send a 49¢ SASE, no checks please, to:

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Hen Pals

by Maria Kalinowski

These city chickens and roosters are something special—they're young, trendy and ready to decorate your kitchen! Maria's *Hen Pals* are a modern take on a favorite bird. What makes them fresh and new? They each seem to have a little personality of their own, and the colors—deep red, black and neutral give them a sophisticated look. We loved the coordinates, too—feathers, feathered dots, and hay stripes, all in trendy black, charcoal gray, white and neutral tones, just the perfect accompaniment for the focal prints. If it's this cool, it must be Kanvas!

64" x 84"

For the FREE pattern, *All Cooped Up* by Heidi Pridemore, send a 49¢ SASE, no checks please, to:

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